

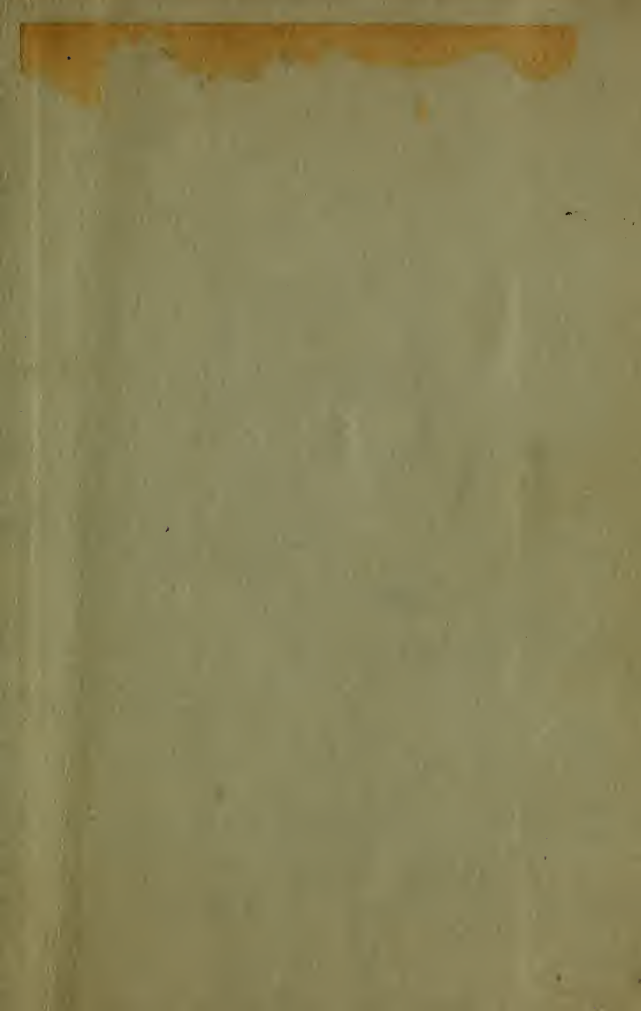


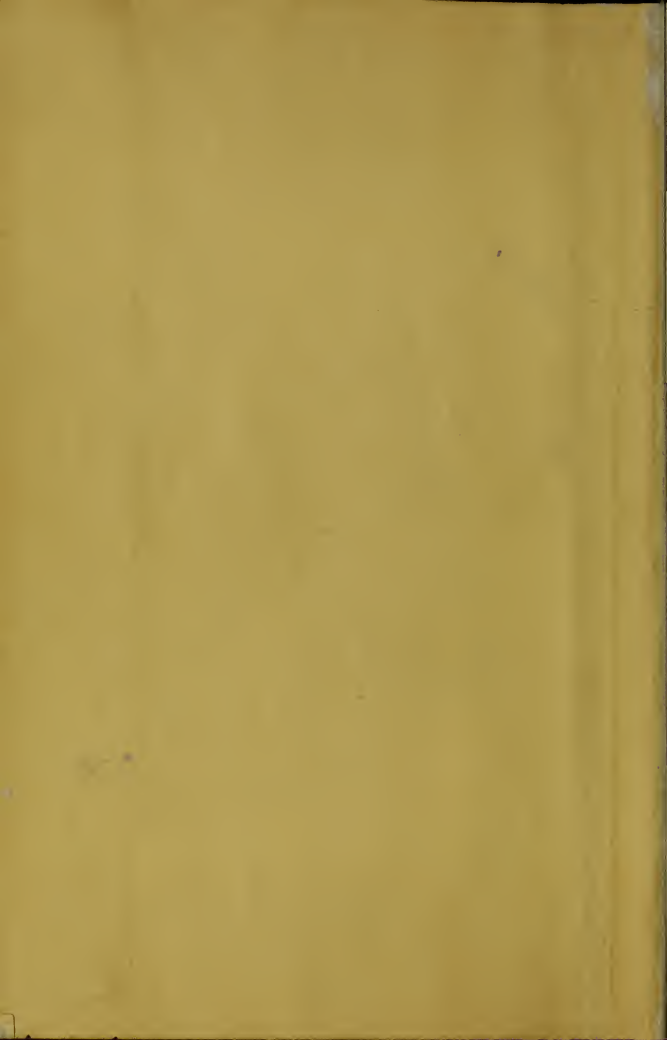
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# (THE MILITARY DRUMMER)

A MANUAL ON DRUM PLAYING AS  
PRACTICED IN THE UNITED STATES  
ARMY AND NAVY

INCLUDING  
DRUM DUTIES WITH FIFE AND BUGLE

BY

CARL E. (GARDNER)

(Author of "Modern Method for the Instruments of Percussion.")

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Price 75c. Net

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THIS BOOK HAS BEEN INDORSED BY U. S. ARMY AND  
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MENTS IN THE U. S. TRAINING CAMPS

CARL FISCHER

BOSTON

NEW YORK

CHICAGO

Schol.

Dec. 26. 1918

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## PREFACE

IN a country at war, the demand for army and navy musicians is sure to exceed the supply. Under such conditions, buglers, fifers, drummers, and even bandsmen must be "made over night" so to speak. To meet the demand for drummers in our country, this little volume was conceived and aims to serve as a convenient guide in the training of military drummers. To this end only the essentials of military drumming are given to the exclusion of the more difficult phases of art drumming.

To insure a convenient pocket size volume, each subject has been "boiled down" and shorn of all superfluities. No statement herein should therefore be ignored, and all subjects, beats, exercises, calls, and signals should be studied thoroughly. The *Rudiments of Music* is a section too often neglected by the student in a method of this kind, and the author, therefore, lays special emphasis upon the importance of this portion of the method: *study each statement in this section until understood.*

The exercises commencing with number 5 are based upon the rhythms of bugle calls or signals. Drum Majors and instructors will find this of invaluable aid

## PREFACE

in teaching large numbers — the rhythms will be familiar to enlisted men and the rote method of teaching is thereby facilitated. Furthermore, buglers may be called upon to assist in this instruction. These bugle calls may be found in Safranek's *Complete Instructive Manual for Bugle, Trumpet, and Drum*.\*

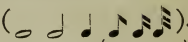
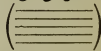
While no claim to furnish an adequate method for art drumming is herein made, the method will go far toward preparing a drummer for military band activities. All of the commonly used rhythms are thoroughly treated and with a little practical experience, the student who has completed this method will find little difficulty in playing the average drum parts in the military band.

CARL E. GARDNER.

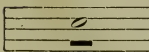
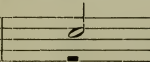

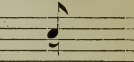
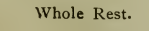
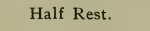
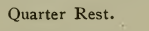
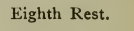

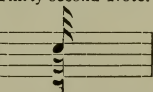
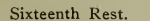
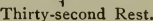
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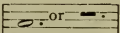
# Rudiments of Music

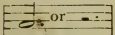
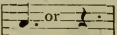
## RHYTHMIC NOTATION.

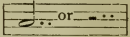
The duration of musical tones is indicated in notation by symbols called "notes" () These notes are printed upon the "staff" () which consists of five horizontal lines together with the resultant spaces. Each note has its durative equivalent "rest" which denotes silence. The pitch of a tone is indicated by a note's position upon the staff in connection with the "clefs" and the "signature." The signature consists of symbols called "sharps" (#) and "flats" (b). The signature is placed upon the staff at the beginning of a composition; its function is explained in pages yet to follow.

The notes and rests in common usage are shown in the following table; the names "whole," "half," "quarter," etc., show the relative values:



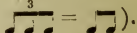
Whole Note.	Half Note.	Quarter Note.	Eighth Note.
			
Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.
			
Sixteenth Note.	Thirty-second Note.		
			
Sixteenth Rest.	Thirty-second Rest.		
			


A dot placed after a note or rest increases by one-half the durative value of the note or rest after which it is placed, therefore  equals  $1\frac{1}{2}$  ( $\frac{3}{2}$ );

 equals  $\frac{3}{4}$ ;  equals  $\frac{3}{8}$ , etc.

A double dot placed after a note or rest increases by three-quarters the durative value of the note or rest after which it is placed, therefore  equals  $\frac{7}{8}$ , etc.

Vertical lines drawn across the staff are called "bars" and the content between two bars is called "measure." The content of a measure is determined by the "time signature" which is indicated at the beginning of a composition by a fraction. The numerator of the fraction indicates the number of notes to be found in a measure of the value indicated by the denominator. Each measure contains the equivalent in notes, rests, or both which is indicated by the fraction except (1) where the computed values are reduced or increased artificially, and (2) where grace notes are used.

*Artificial groups* are groups of notes which are summed and played in other than their durative value. The most common artificial groups are the *triplet* () and the *sextuplet* (). An artificial group is indicated with a small figure over or under the group. The triplet is played and summed in the value of two of its own kind. (Ex. ).


The sextuplet is played and summed in the value of four of its own kind. (Ex. ).

*Grace notes* are printed in smaller type than the notes which are reckoned in computing the contents of a measure. Grace notes borrow their time from values represented by principal notes or rests.



The numerator of the time signature shows the number of "counts" to each measure and each count is called a "pulse." Pulses occur regularly unless otherwise indicated. Irregularities in the occurrence of pulses are indicated in various ways, the most common of which are:

*Ritardando* (abbreviated *rit.*). Lessen the speed.

*Rallentando* (*rall.*). Gradually slower.

*Fermata* (). Hold at pleasure the note or rest over which the symbol is placed.

*Accelerando* (*accel.*). Gradually increase speed.

The occurrence of pulses is called *rhythm*. The most common rhythms are  $\frac{4}{4}$  or ,  $\frac{2}{2}$  or  (*Alla Breve*),  $\frac{2}{4}$ ,  $\frac{3}{4}$ ,  $\frac{3}{8}$ ,  $\frac{6}{8}$ ,  $\frac{9}{8}$ , and  $\frac{12}{8}$ .

The first pulse of a measure in all rhythms is characterized by a primary accent. In march rhythms this accent corresponds to the left step. Secondary accents occur in regular order between primary accents. In march rhythms, the secondary accent corresponds to the right step. These two natural accents may be displaced or overshadowed by "artificial accents" the most common of which is the *sforzando*

(indicated thus:  $fz$ ,  $\text{♩}$ , or  $\text{♩}^\wedge$ ) meaning forcefully accented.

The rapidity of the occurrence of pulses is called *tempo*. This is indicated at the beginning of a movement by "musical terms" the most common of which are:

*Largo*, slow.

*Andante*, moderately slow.

*Moderato*, moderate speed.

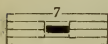
*Allegro*, quick.

*Tempo di Marcia*, in march time.

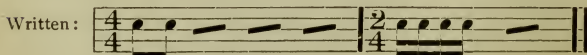
*Tempo di Valse*, in waltz time.

The speed of a movement is also indicated as follows: ( $\text{♩} = 96$ ), ( $\text{♩} = 80$ ), etc. In this manner of indicating the speed, the figure shows the number of notes which are played in a minute.

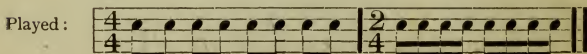
Rests of more than one measure in duration are indicated with symbol and the requisite figure, thus:



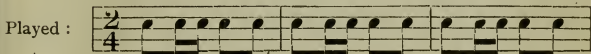
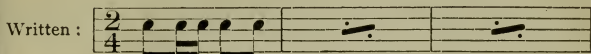
The repetition of a group of notes is indicated by a diagonal line in the staff, thus:



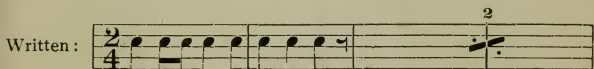
etc.



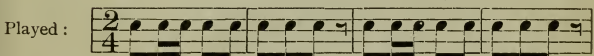
Repetition of a measure is indicated by a diagonal line with a dot on each side, thus :



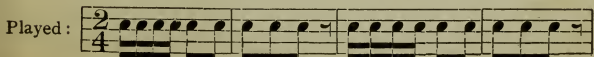
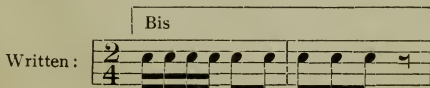
Repetition of more than one measure is indicated by the diagonal line (with dots) crossing the number of measures to be repeated, thus :



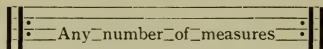
etc.



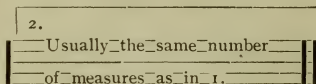
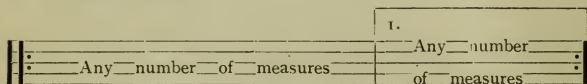
The word *Bis* (meaning twice) together with a bracket is also used to indicate a repetition, thus :



The repetition of a longer group of measures is indicated by dotted double bars, thus :



Different endings are frequently used for such repeated groups in which case the endings are enclosed in brackets thus :



The repetition of several sections of a composition is indicated by the terms *Da Capo* (abbreviated *D.C.*) and *Dal Segno* (abbreviated *D.S.*)

*Da Capo* means a repetition of a composition or a movement of a composition from the beginning.

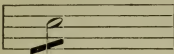
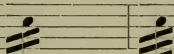
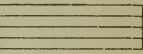
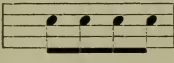
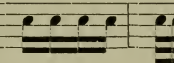
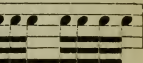
*Dal Segno* is used in conjunction with symbols ( $\text{♩}$ ) and indicates a repetition of the portion of the composition between the symbols.

Frequently a complete repetition is not made, in which case, the end of the repetition is indicated by the term *Fine*. The *fermata* ( $\text{⤿}$ ) placed over a double bar is synonymous to *Fine*. The symbol ( $\text{⌘}$ ) of the *Coda* (closing section) is also used to indicate the end



of a repetition, and at its appearance, a skip is made to the Coda.

Notes are frequently abbreviated as follows :

	(a)	(b)	(c)
Written :			
Played :			

The abbreviation of 3<sup>rd</sup> notes (at c) is used to indicate a *roll* in drum music.

The gradations in the volume of tone are indicated as follows :

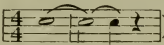
*ff* – *fortissimo*, very loud.

*f* – *forte*, loud.

*mf* – *mezzo forte*, medium.

*p* – *piano*, soft.

*pp* – *pianissimo*, very soft.

Notes are frequently joined together with a curved line called *tie* (thus : ) in which case the notes thus joined are played as one note, the length of which is the sum total of all the notes thus joined.

## TONAL NOTATION.

The musical pitch of a tone does not concern the military drummer, but he should be conversant with the following facts.

The pitch of a tone depends upon its rate of vibration; rapid vibrations produce "high" tones and slow vibrations produce "low" tones. Tones vibrating at a ratio of 2 to 1 are perfectly concordant, and are called by the same name. Such tones are said to be situated an octave apart.

An octave is divided into twelve parts and each part (or tone) is said to be a "semi-tone" (half step or chromatic step) distance from its neighboring part (or tone). These tones sounded successively from a given tone to its octave produce the "chromatic scale." A succession of tones from a given tone to its octave in which certain chromatic steps are omitted produces a "diatonic scale" the most common of which are the so-called "major" and "minor" scales.

The tones of the diatonic scale are most commonly named by the first seven letters of the alphabet (a b c d e f g). The various octaves of any of the above tones are named by corresponding letters. "Middle C" has approximately 258.6 double vibrations per second; this tone is called "middle" because it is practically the center of the musical register. All voices can sing this tone—it is the low tone in the register of the high female voice and the high tone in the register of the low male voice.

The major scale is a progression from any tone to its octave in which chromatic steps are omitted between 1 and 2, — 2 and 3, — 4 and 5, — 5 and 6, — 6 and 7; from 3 to 4 and from 7 to 8 (octave) chro-

matic steps are not omitted. Keyed instruments (piano, organ, etc.) are scaled in C major and this has led to the custom of calling this scale the "natural scale." The letter names of the ascending tones of

this scale are  $\begin{matrix} 1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\ C & D & E & F & G & A & B & C. \end{matrix}$  The "half steps"

are situated between E and F and between B and C; the remaining steps of the scale are "whole steps."

The chromatic steps which are omitted in the C major scale are named by the letters between which they are situated, but modified by the terms "sharp" or "flat"; hence the chromatic step between C and D is called either *C-sharp* or *D-flat*.

All major keys except C require one or more "accidentals." \* The number of sharps or flats required for a key is placed at the beginning of the staff and is called the *signature*.

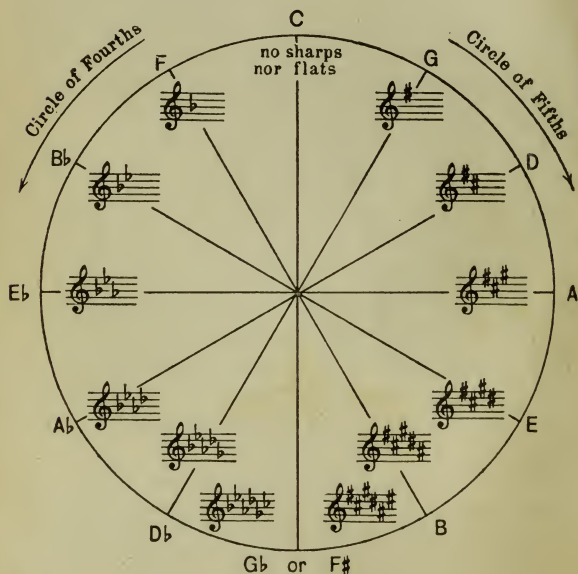
A sharp (#) placed before a note raises the tone one-half step, and a flat (b) lowers a tone one-half step. A double sharp (x) placed before a note raises the tone one whole step, and a double flat (bb) lowers a tone one whole step. The cancel, also called a "natural," (♮) restores a tone which has previously been

\* The term *accidental* has unfortunately been chosen by performers upon the bells in naming the intermittent row of bell bars. The technical definition of *accidental* as used in music theory, is a sharp, flat, cancel, double sharp, or double flat occurring in the course of a composition and not indicated by the signature.

affected by a sharp, double sharp, flat or double flat.

The order in which the letters occur in the sharp signature is as follows : F C G D A E B. The order in which the letters occur in the flat signature is the reverse of the order of the letters in the sharp signature, namely : B E A D G C F.

The major keys in common use are shown in the following "circle of keys."



The minor scale is formed in a different manner than the major scale. There are three common forms of minor scales called (1) *harmonic*, (2) *ascending melodic*, and (3) *descending melodic*.

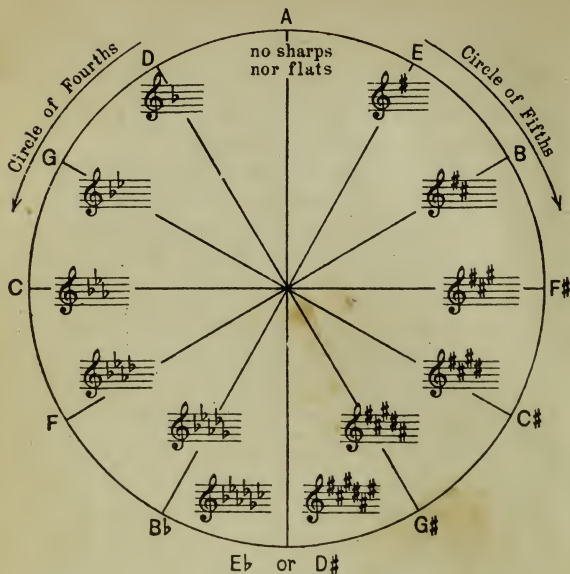
Each major scale has its "relative" minor scale and this relative minor is found upon the sixth scale step of the major scale. Hence, the minor relative of C is A. A-minor therefore has no sharps nor flats in the signature.

The harmonic form of the minor scale is built with whole steps between scale steps 1 and 2, 3 and 4, 4 and 5; half steps between scale steps 2 and 3, 5 and 6, 7 and 8; and an interval of  $1\frac{1}{2}$  steps between scale steps 6 and 7. This construction requires the raising of the seventh scale step with an accidental.

The ascending melodic form of the minor scale is built with whole steps between 1 and 2, 3 and 4, 4 and 5, 5 and 6, 6 and 7; half steps between 2 and 3, 7 and 8. This construction requires the raising of the sixth and seventh scale steps with accidentals.

The descending melodic form of the minor scale is built (ascending) with whole steps between 1 and 2, 3 and 4, 4 and 5, 6 and 7, 7 and 8; half steps between 2 and 3, 5 and 6. This construction gives us a scale in accordance with the dictate of the signature.

The minor keys in common use are shown in the following circle of keys:



### CHOICE AND CARE OF THE DRUM.

The government furnishes drums to enlisted drummers in most cases. Where the drum is not furnished or in the case of a drummer preferring to furnish his own, the best size is 17 inches in diameter, and 14 inches in depth. A "16 by 12" is also a good size and is extensively used.

Heads of calf skin are in general use, but Angora

goat skin is popular with some drummers. Shells and hoops are most frequently made of rock maple.

The tension of the heads is regulated by either metal rods or rope with leather ears. A drum equipped with rods should not be loosened when not in use, except when it has been tightened because of damp weather, and in this case it should be loosened to the approximate normal tension. The rope drum, on the other hand, should always be loosened when not in use; rope shrinks or stretches according to climatic or tension conditions, and this leads to undue strain upon both rope and heads if the drum is left tightened.

### HEAD TUCKING.

Four inches should be allowed for tucking a snare drum head. The skin should be allowed to soak in clear cool water until it is pliable; the water should then be shaken off and the head placed smoothly upon a smooth surface. The flesh hoop is then placed upon the skin and the edges of the skin tucked evenly around the hoop with a tucking iron or with the handle of a spoon.

### THE STICKS.

Snare drum sticks are made of various kinds of wood, and those without metal, ivory, or other trimmings are most practical. The stick should be  $\frac{3}{4}$  of

an inch in diameter at the butt end and about sixteen inches in length, turned evenly for about three quarters of its length and have a "quick" taper to an oval tip. Hickory, ebony, rosewood, and snake wood sticks usually prove the most satisfactory.

### POSITION OF THE DRUMMER.

The soldier's position at attention is erect without muscular tension, with the body balanced equally upon the balls and heels of the feet; heels together, toes turned out at about 45 degrees; knees straight; hips slightly drawn back; chest high with abdomen in; arms and hands normally straight with thumbs along the outside seams of the trousers; head and eyes front with chin drawn in.

The drummer assumes the position of a soldier with such modifications as are necessary to the execution of his duties.

The drum is secured and carried by means of the "sling" which passes over the right shoulder and under the left arm. The drum rests at a 45-degree slant upon the left leg above the knee.

The left stick is held in the crotch of the thumb and forefinger. The first and second fingers rest above the stick while the third and fourth fingers rest beneath the stick; great care should be taken to avoid a protuding finger. All the fingers should be wholly relaxed, but with sufficient elasticity to return to position when displaced by stick action.



The right stick is held between the inside tip of the thumb and the first joint of the middle finger. The three remaining fingers rest upon the stick in the same relaxed manner as the fingers in the left hand. Some drummers prefer grasping the right stick between little finger and palm thereby holding it like a hammer. While this latter method is not to be recommended for art drumming, it has some advantages in military activities.

The fulcrum on both sticks is located about  $4\frac{1}{2}$  inches from the butt end; the exact distance depends upon the shape and especially the "hang" of the sticks. The distance will be sensed when the drummer's muscles become adjusted.

The sticks when in playing position should form as nearly a right angle as is possible with proper position of arms, hands, and drum. The tips of the sticks should be kept within a radius not exceeding the circumference of a currency quarter with the right tip under the left. The drum should be played upon at a spot just removed from the dead center.

The drummer's arms should clear the body without elbows protruding. The arm from the shoulder to the elbow should be as nearly verticle as body clearance and stick position upon the drum permit.

Muscular tension in arms, wrists, hands, or fingers must be carefully avoided. This will require constant attention because of the natural tendency to tighten the muscles as the speed in drumming increases.

All drum beats are produced by wrist action. Finger action should not enter in the production of any beat; fingers function only in steadying the sticks. The arms function in loud playing by re-enforcing the wrists.

All drum strokes are produced by throwing, in a manner of speaking, the stick at the drum (retaining the grasp upon the stick, of course). In this manner, force is exercised while the stick is in the air, but not at the time of contact with the drum.

### RUDIMENTS OF DRUMMING.

All drum figures are based upon three fundamental beats technically called *roll*, *single stroke*, and *flam*. When these three beats are mastered, the drummer has the foundation for all technical figures.

### THE ROLL.

The roll consists of an even reiteration of beats sufficiently rapid to prohibit rhythmic analysis. To produce an impression of sustentation, these beats must be absolutely even both in power and sequence. Uneven beats in a roll destroy the impression of sustentation. Evenness is then the primary quality to strive for in rolling; speed is the secondary quality to strive for.

The "open roll" is produced by slow hand alternation. Two strokes in each hand alternating are produced by wrist movement, and each beat should follow

its predecessor in clock-like precision. When the drummer gains evenness and clearness of tone and when the "feel" of the sticks becomes familiar, he should gradually increase the speed up to the limit of relaxation and evenness. At this point he should stop and start anew, or he may gradually retard the speed until the starting point is reached. This process is continued as long as possible without fatigue. When the muscles tire, the drummer should rest; muscular fatigue is caused by the muscles becoming tense and by the unusual exercise given to muscles not commonly used. Tension of muscles must be carefully avoided and to do this, the drummer must exercise a great amount of patience in "closing" the roll.

### THE SINGLE STROKES.

The practicing of the single strokes may be commenced before the practicing of the roll, but if the roll is commenced first, the work upon the single strokes should be commenced shortly afterwards.

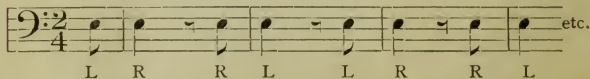
Each hand may be practiced separately for a few strokes until the tone is "crisp" and clear, and until the wrist action is flexible and under control. After this, the strokes should be practiced from hand to hand paying particular attention to evenness of succession. The speed should then be gradually increased but not to a point of muscular tension. When tension becomes apparent, the speed should be gradually decreased.

This process is repeated, resting however, when muscular fatigue is evident. During this practice the sticks should be raised in a straight line above the drum at an equal distance in both hands.

### THE FLAMS.

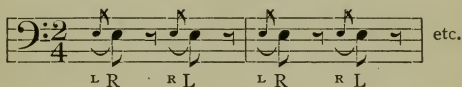
A succession of flams is produced by "high hand" alternation. For the first position, raise (with wrist action) the tip of the right stick about twelve inches in a straight line above the pad; raise (with wrist action) the left stick about two inches in a straight line above the pad. Strike (with wrist action) lightly with the left stick and immediately raise the left stick to high position (some twelve inches above the pad); now strike (with wrist action) a slightly heavier blow with the right stick and immediately raise the right stick to low position (some two inches above the pad). Thus the sticks are left in the second position. From this position, the right stick plays the lighter stroke and the left follows with the heavier blow from which a return to first position is accomplished.

High hand alternation should be practiced in the following rhythm until considerable dexterity has been gained.



When perfect control of the sticks is gained, the

eighth note in the above example may be gradually shortened, without, however, quickening the tempo. This process of "closing" the flam should continue from day to day until the original eighth note is practically merged in the quarter note. The effect of the closed flam may be compared to a rapidly spoken "tatar." The closed flam is notated with a grace note preceding a principal note as follows :



### THE STROKE ROLLS.\*

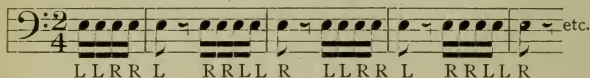
The stroke rolls consist of a closed roll with a definite number of strokes ending with a single stroke. The stroke rolls used in military drumming are the *Five*, the *Six*, the *Seven*, the *Nine*, the *Ten*, and the *Eleven*. (The *Three-Stroke* Roll is usually called a *drag* and is herein taken up under that heading.) In military drum parts, the number of strokes required is frequently indicated by a figure over or under a note. Grace notes as well as the usual method of cross lines upon a stem are also used in notating stroke rolls.

\* In orchestral drumming, stroke rolls are conceived in a different manner than the explanation herein. The manner in which they are considered here is the method by which they are taught in military circles.

## THE FIVE-STROKE ROLL.

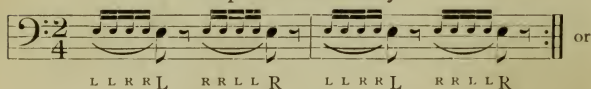
This roll is played from hand to hand; in other words, in a succession of five-stroke rolls, each roll commences with the hand opposite to the hand which commenced the preceding roll.

The five-stroke should be practiced "open" at first and gradually closed; (see example). The fifth stroke (single stroke) should be accented — played with a "snap" — while less force should be given the preceding four notes (the two double strokes).

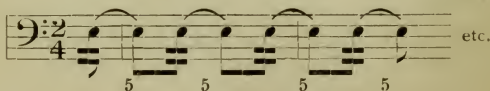


It is advisable to gradually quicken the sixteenth notes in the above exercise without changing the tempo. After the five-stroke is closed, the following exercise should be practiced at a tempo which permits the roll to commence and end upon the correct "time places" in the measure.

Repeat indefinitely.



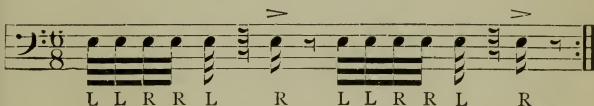
or *vice versa*.



A special effort should be made to play the last stroke (the single stroke) short and crisp.

### THE SIX-STROKE ROLL.

This roll is not “from hand to hand” and always commences with the same hand (usually the left) in a sequence. The six-stroke is nothing more than a five-stroke roll with an additional single stroke. The rhythm of this roll is awkward and the roll is seldom used.



### THE SEVEN-STROKE ROLL.

Like the six-stroke, the seven-stroke is not “from hand to hand” and always commences with the same hand (usually the left) in a sequence. Practice slowly at first and gradually increase the speed.

Repeat indefinitely.



### THE NINE-STROKE ROLL.

The nine-stroke is "from hand to hand" and should be practiced slowly at first, gradually increasing the speed.

Repeat indefinitely.

L L R R L L R R L R R R L L R R L L R

L L R R L L R R L

### THE TEN-STROKE ROLL.

Like the six-stroke roll, this roll produces an un-rhythmical effect. In many cases the nine-stroke or the eleven-stroke is substituted for this roll.

Repeat indefinitely.

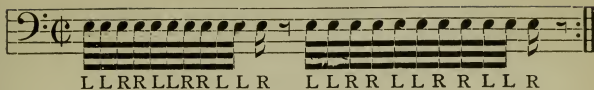
L L R R L L R R L R L L R R L L R R L R

### THE ELEVEN-STROKE ROLL.

The eleven-stroke is not "from hand to hand" and always commences with the same hand (usually the left) in a sequence.

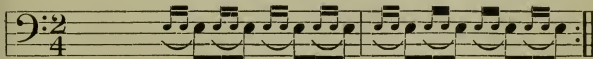


Repeat indefinitely.

**THE DRAG.**

The drag is in reality the shortest possible stroke roll and consists of three strokes (one double and one single). When played slowly it is called the *Open Drag*; when played rapidly it is called the *Closed Drag*. It is usually notated with a double grace note preceding a principal note. It should be practiced open at first and gradually closed. While it is not a "from-hand-to-hand" beat, it is usually played with alternating hands in sequences which are not too rapid, hence:

Repeat indefinitely.



In moderate tempo: L L R R L L R R L L R R R L L L R R R L

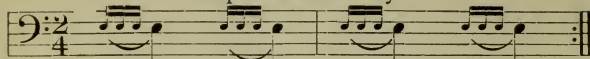
In rapid tempo: L L R L L R L L R L L R L L R L L R L L R

or vice versa.

**THE FOUR-STROKE RUFF.**

The ruff is usually notated with three grace notes preceding a principal note, and these grace notes are played in the rhythm of a triplet. The ruff is executed with single strokes and should be practiced slowly at first and gradually quickened to the limit of one's technic.

itten : Repeat indefinitely.



Played :



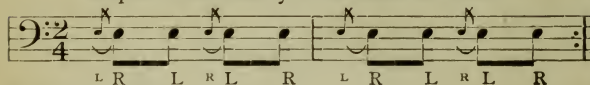
### COMBINATIONS.

The remaining beats used in drumming are merely combinations of the various strokes and beats given heretofore. They are as follows :

#### Flam and Stroke :

(Closed flam and single strokes.)

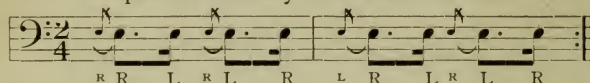
Repeat indefinitely from hand to hand.



#### Flam and Feint :

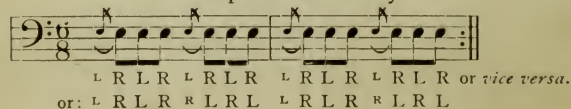
(The same as the above except in rhythm.)

Repeat indefinitely from hand to hand.



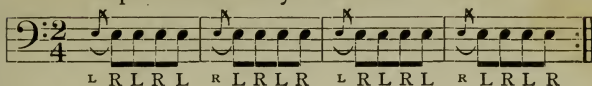
#### Flam and Two Strokes :

Repeat indefinitely.



**Flam and Three Strokes :**

Repeat indefinitely from hand to hand.

**Single Paradiddle :**

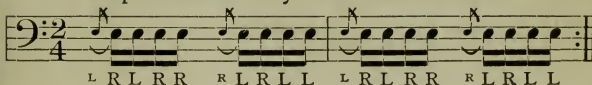
(Two singles and one double.)

Repeat indefinitely from hand to hand.

**Flam Paradiddle :**

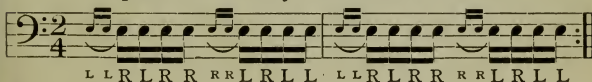
(Flam, single, and one double.)

Repeat indefinitely from hand to hand.

**Drag Paradiddle.**

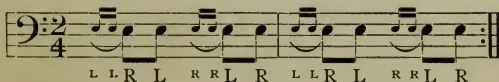
(Drag, single, and one double.)

Repeat indefinitely from hand to hand.

**Single Drag :**

(Drag and stroke.)

From hand to hand.



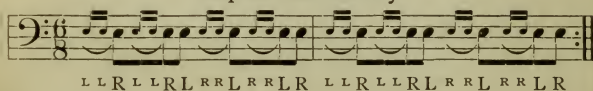
Practice also in the following rhythm.



### Double Drag :

(Two drags and a stroke.)

Repeat indefinitely.



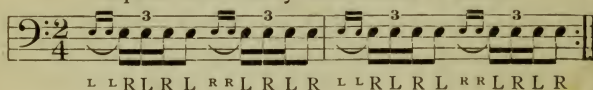
Practice also in the following rhythm.



### The Single Ratamacue :

(Drag and three singles.)

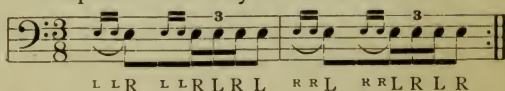
Repeat indefinitely from hand to hand.



### The Double Ratamacue :

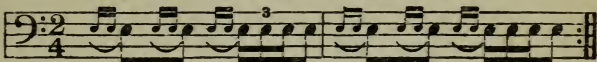
(Two drags and three singles.)

Repeat indefinitely from hand to hand.



(Three drags and three singles.)

Repeat indefinitely from hand to hand.



L L R L L R L L R L R L R R L R R L R R L R L R

Exercises in  $\frac{4}{4}$ R = *Right stick*L = *Left stick*F = *Flam*

Upon single strokes (Count four in each measure)

1

R R L R L R L R L R L R L R L

R L R L R R R L R L R L R L R L

R L R L R L R L R L R L R L

Rhythm of number 1 introducing flams

2

R L R L R L L R R L R L F F F R L F F

R L R L F F R L F F R L R L F F

R L R L R L R L F R L F

Rhythm of number 1 introducing drags

3

B R L R L R L L R R L R L R R L L R

B R L R L F F R L R L R R L R L F F

R L R L R R L F R L R L R L R L F R L R L

Similar rhythm introducing the nine-stroke roll. ( $\text{♩} = 80$ ; quicken to 96 as the roll improves.)

4

9 R R

9 R R

9 R

Rhythm of "General Burt" introducing the long roll for three counts. 9

5

9 L R L R L

9 L R L R L

9 L L R R

The same introducing the Flam and Feint

6

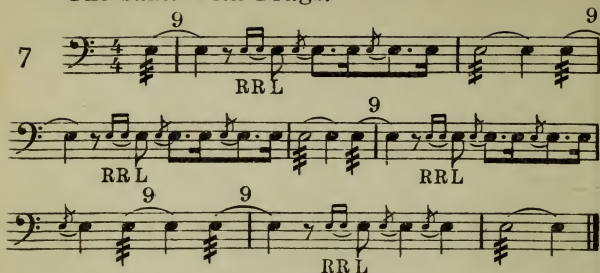
9 R L L R L R L R

9 R L L R L R L R

9 R L L R L R L R



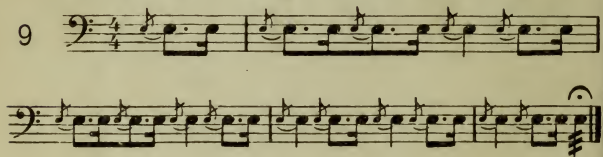
The same with Drags.



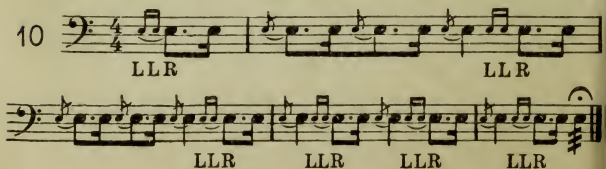
Rhythm of the "Assembly" with single strokes.



The same with Flam and Feint

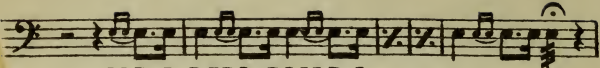


The same with Drags

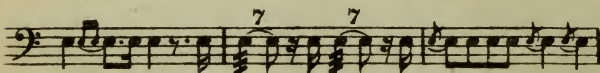
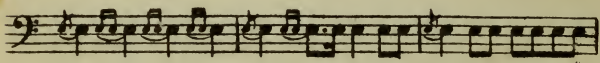




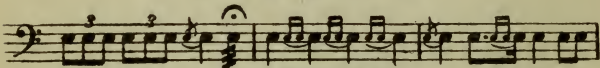




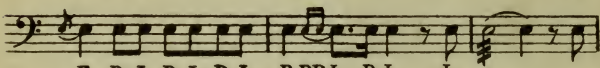
LLR L RRRL RLLLR L



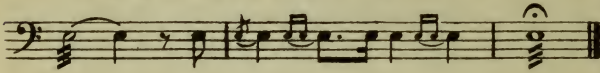
R L R B L B R



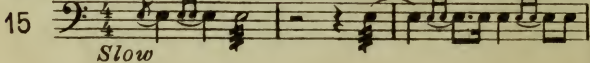
R L R L R L L F LRRLLLRRRL RRL R R L



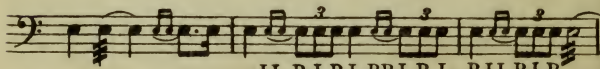
F R L R L B L RRRL R L L



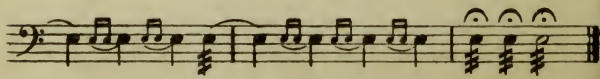
Rhythm of the "Call to Quarters" introducing the Single Ratamacue.



Slow



LL R L R L R R L R L R L L R L R



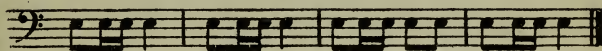
# Exercises in $\frac{2}{4}$

(Count two to each measure)

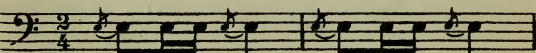
Rhythm of the "Adjutant's Call" (with single strokes.)

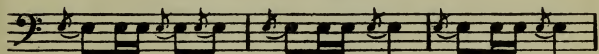
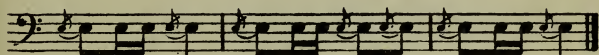
*Quick*

16   
R R L R R R L R R R L R L R R L R

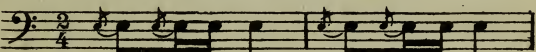
  
R R L R R R L R R R L R L R R L R

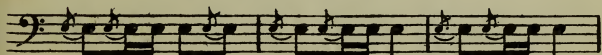
The same with Flams and Single Strokes.

17   
F R L F etc.

The same with Flams introduced differently.

18   
F F L R etc.






### Rhythm of the "Reveille" (with mixed beats)

*Quick*


22

*Fine.*

*D.C. al Fine.*

Based upon the "Retreat" and introducing the Flam Paradiddle.

*Moderato*

23 

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of several measures, including a triplet of eighth notes marked with a '7' above them. The piece concludes with a double bar line and a repeat sign.

L R L R L L

A single staff of music in bass clef, showing the bass line for the song. The melody consists of eighth and quarter notes, with some measures containing rests. The key signature has one sharp (F#).

★ The choice of stroke rolls is governed by the tempo; at a rapid tempo, a Five Stroke may be used.

# Rhythm of the "Recall" introducing various beats

*Moderato*

24

RRL RRL R L R RRL

RRL RRL R L R

RRL RRL R L R

Based on the rhythm of the "Mess Call" introducing various beats

25

*Quick* 5 5 5

R L L R R L L R LLRLRL R

R L L R R L L R LLRLRL R

R L L R R L L R LLRLRL R

Fetc.

Rhythm of the "Sick Call" (with single strokes)

26

*Quick* 3 3 3 3

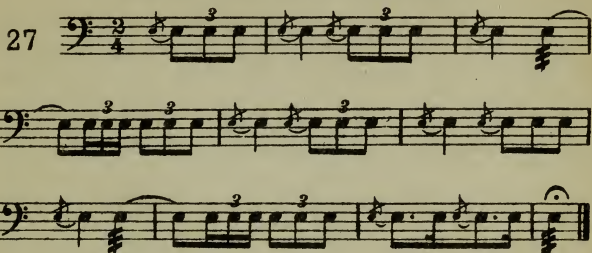
R L L R R L L R LLRLRL R

R L L R R L L R LLRLRL R

R L L R R L L R LLRLRL R

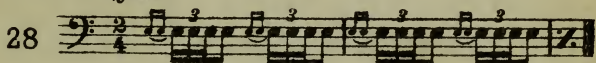


The same introducing various beets

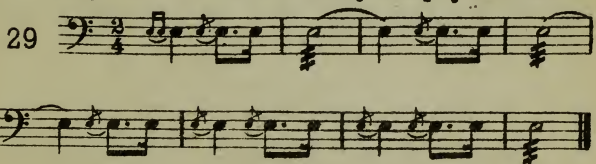


Rhythm of the "First Sergeant's Call" (Single Ratamacue)

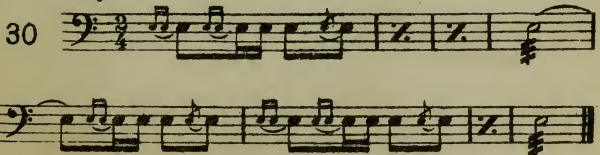
*Quick*



Rhythm of "Slum and Duffy Murphy" Sound Off



Rhythm of "Locker Pete" Sound Off



## Exercises in Triple Rhythm

Movements in  $\frac{3}{8}$  or  $\frac{3}{4}$  have three pulses in each measure; in slow tempo, each pulse is counted (count in each measure 1, 2, 3); in rapid tempo, only the first pulse need be counted. Movements in  $\frac{6}{8}$  have six pulses in each measure; in slow tempo, each pulse is counted (count in each measure 1, 2, 3, 4, 5, 6); in rapid tempo, only the first and fourth pulses need be counted (count in each measure 1, 2)

### Rhythm of "Dress Parade"

*Quick*

31

L R L R

### Rhythm of the "First (Daily) Call"

*Quick*

32



The same written with grace notes

33

3/8

## Rhythm of the "Fatigue"

*Quick*

34

The Bird Song

George F. Root

No. 34

## Rhythm of the "Issue"

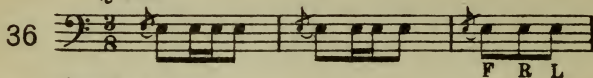
*Fast*

35

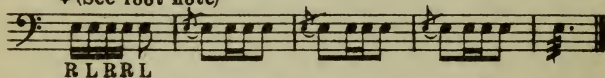
The musical score for 'The Merry Widow' (No. 35) is written in bass clef with a 3/8 time signature. The melody consists of two staves. The first staff contains four measures: the first measure has a quarter note G4 and an eighth note F#4; the second measure has a quarter note E4 and an eighth note D4; the third measure has a quarter note D4 and an eighth note C4, with a triplet of eighth notes (B3, A3, G3) written above; the fourth measure has a quarter note F#3 and an eighth note E3. The second staff contains four measures: the first measure has a quarter note D3 and an eighth note C3; the second measure has a quarter note B2 and an eighth note A2; the third measure has a quarter note G2 and an eighth note F#2, with a triplet of eighth notes (E2, D2, C2) written above; the fourth measure has a quarter note E2 and an eighth note D2, followed by a fermata over a whole note G2.

# Rhythm of the "Boat" introducing Single Paradiddle.

*Quick*

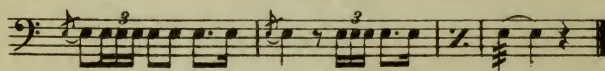
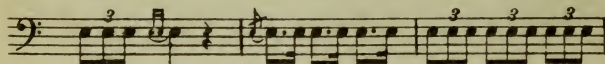
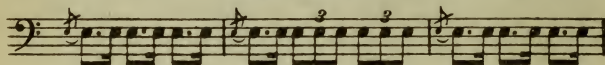
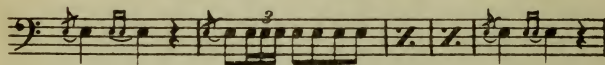
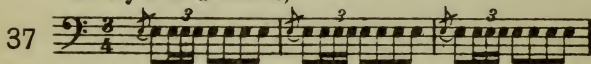


★ (See foot note)



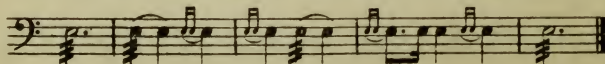
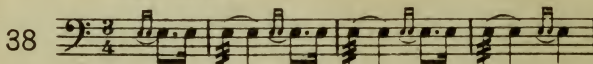
## Rhythm of "The General"

*Quick Three* (Count three in each measure: in the style of a Bolero)



## Based upon "Old Pompous"

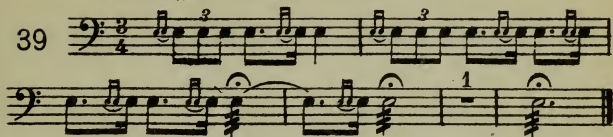
*Count three*



★ Hand-to-Hand single strokes may be substituted for the paradiddle.

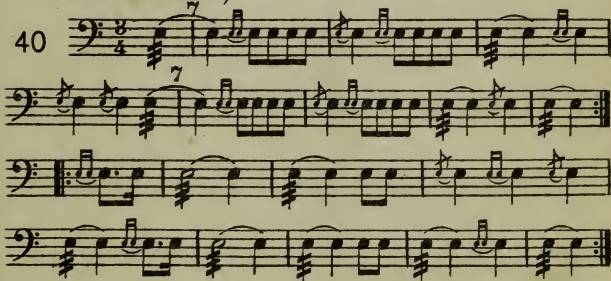
# Rhythm of "Flank Column" (Right Oblique and Left Oblique)

*Moderato* (Count three)



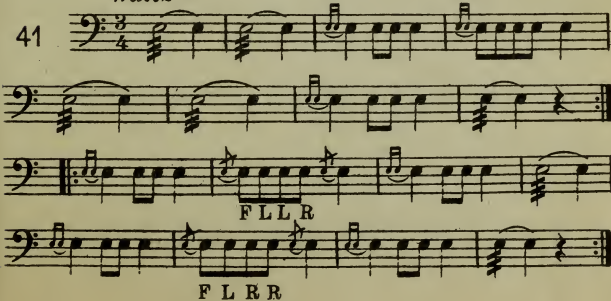
## Rhythm of "Old Knock Knees"

*Waltz* (Only the first pulse in each measure need be counted)



## Rhythm of "The Postilion"

*Waltz*



## Rhythm of "The Tripler"

42 *Waltz*

## Rhythm of the "Captain's Call"

*Moderato* (Count six in each measure, after this exercise is perfected, only the 1<sup>st</sup> and 4<sup>th</sup> pulses need be counted.)

43

The same with drags

44

Rhythm of the "Stable" This exercise should be practiced slowly at first counting six in each measure; when perfected the speed should be increased and eventually only the 1<sup>st</sup> and 4<sup>th</sup> pulses counted.

45

★ (See foot note)

### Rhythm of the "Swimming Call"

*Quick* (Count two in each measure.)

46

★ The group of sixteenth notes may be played in each case as a single paradiddle or as hand-to-hand single strokes.

# Rhythm of "Soap Suds Row"

47

Three staves of music in bass clef, 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music consists of eighth and sixteenth notes, with some measures containing rests and ties.

## Rhythm of "Whale Boat Call"

*Quick* (Count two)

48

Three staves of music in bass clef, 6/8 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests and ties.

## Rhythm of "Dismiss"

*Quick* (Count two)

49

Three staves of music in bass clef, 6/8 time. The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing rests and ties. Below the first staff, the letters 'F F R L F L R F R L' are written. Below the second staff, the letters 'R L F R L etc.' are written.

# Rhythm of "Officer's Call"

*Quick* (Count two)

50

F L R L F R L R F L R L (or vice versa)

Detailed description: This block contains the first two staves of music for the 'Officer's Call' rhythm. The first staff, labeled '50', is in bass clef with a 6/8 time signature. It contains three measures of eighth-note patterns: 'F L R L', 'F R L R', and 'F L R L'. The notes are beamed together in pairs. The second staff, labeled '51', continues the pattern with 'F L R L' and ends with a quarter rest. The notes are also beamed in pairs.

# Rhythm of the "Guard Mount"

*Quick* (Count two)

51

L R L R

Detailed description: This block contains five staves of music for the 'Guard Mount' rhythm, starting at measure 51. The first staff, labeled '51', is in bass clef with a 6/8 time signature. It contains two measures: the first has a triplet of eighth notes 'L R L R' followed by a quarter rest, and the second has a quarter note followed by a triplet of eighth notes. The subsequent staves continue this pattern. The third staff has a quarter note, a triplet of eighth notes, and a quarter rest. The fourth staff has a quarter note, a quarter rest, a triplet of eighth notes, and a quarter note. The fifth staff has a quarter note, a quarter rest, a quarter note, and a triplet of eighth notes. The final staff, which is the sixth line of notation, shows the end of the piece with a double bar line and repeat dots.

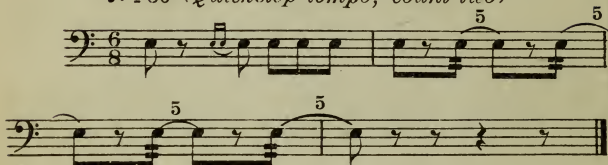


# DRUM SIGNALS

All drum signals should be memorized.

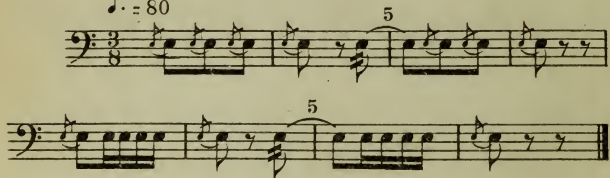
## The General

♩. = 80 (*Quickstep tempo; count two*)

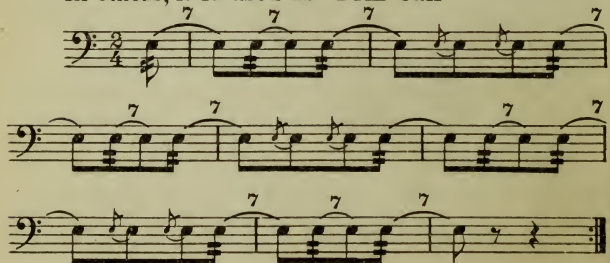


## The Assembly

♩. = 80



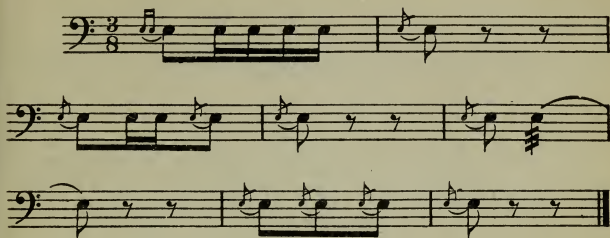
In some camps, the following "Assembly" is used.  
In others, it is used as "Drill Call"





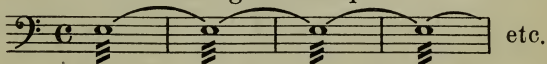
## To the Colors

♩. = 80



## To Arms. (*The Long Roll*)

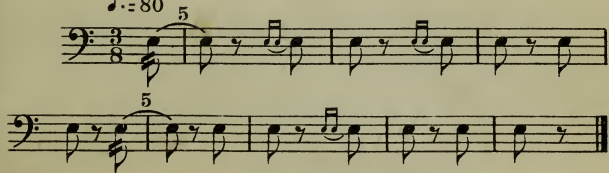
Roll until signal to stop.



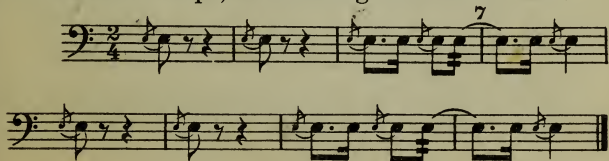
The Long Roll is also used to indicate "Cease Firing"

## The Recall

♩. = 80

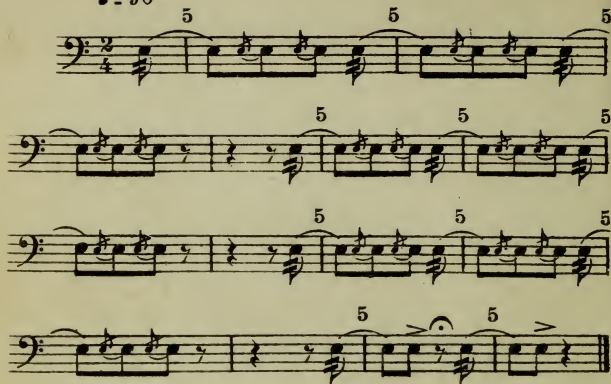


In some camps, the following "Recall" is used.

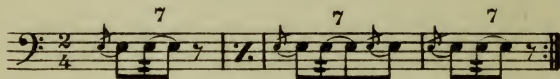


# Drummers' Call

$\text{♩} = 90$

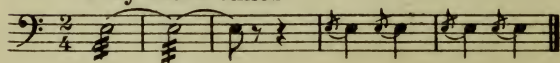


## The Adjutant's Call



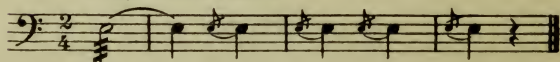
## First Sergeant's Call

Play three times



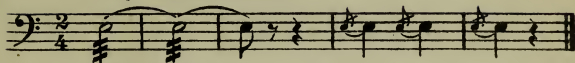
Play three times

or

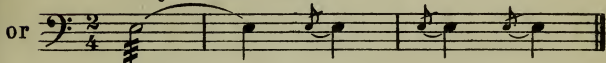


# All Sergeants' Call

Play three times

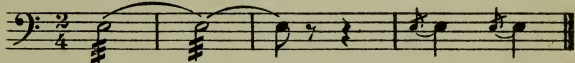


Play three times

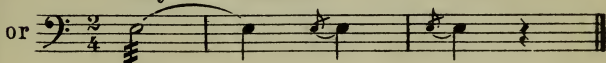


## Corporal's Call

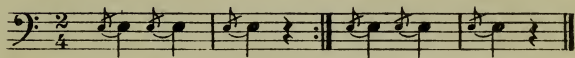
Play three times



Play three times



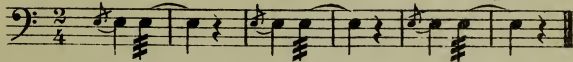
## Water Call



## Wood Call

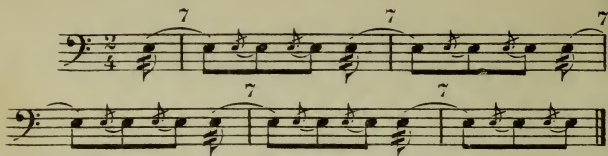
11\* (see foot note) 11

11

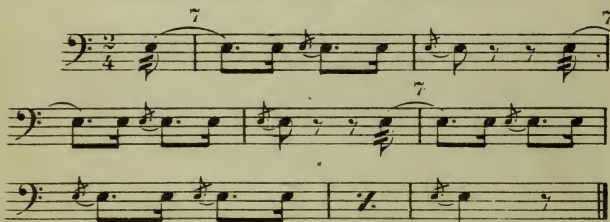


\*) Some Camps use a ten stroke in the Wood Call.

## First Call for Guard Mount



## Second Call for Guard Mount



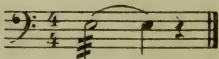
## Police Call

First eleven measures of Drummers' Call followed by:

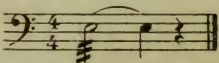


## SALUTES

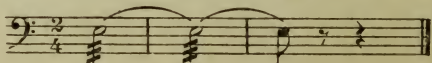
Lieutenant General: Three rolls of three beats each.



Major General: Two rolls of three beats each.

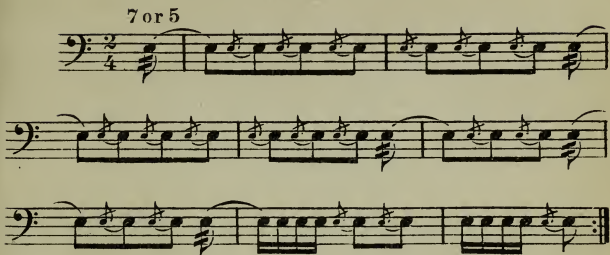


Attention:

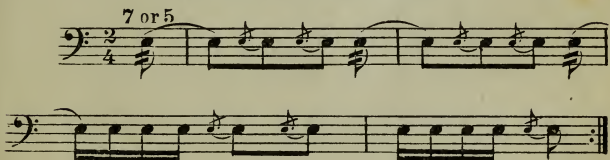


# MARCH DRUM BEATS

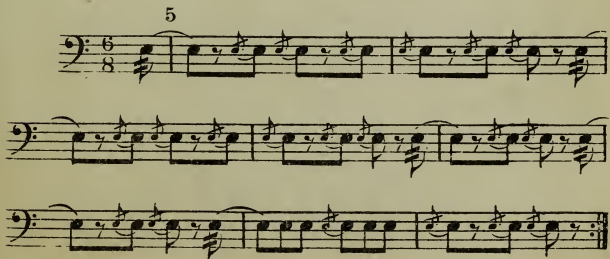
## The Long Two Four



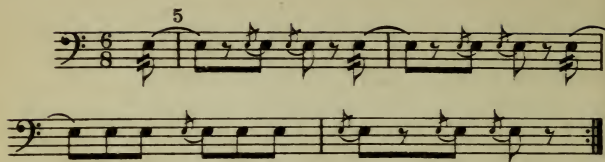
## The Short Two Four



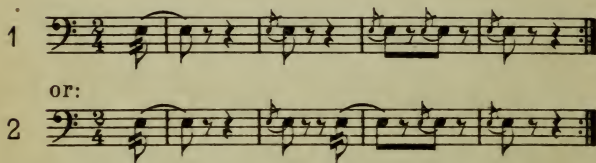
## The Long Six Eight



## The Short Six-Eight



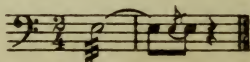
## The March Taps



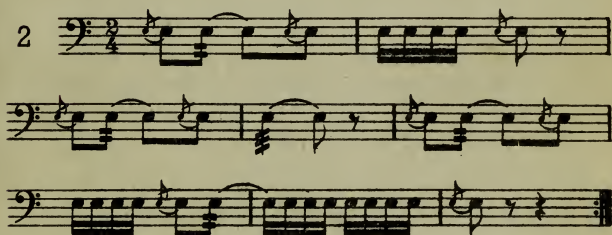
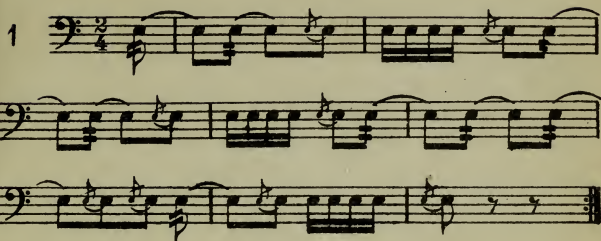
Either of the above figures is played by drummers in military bands on hikes. Its object is to mark the step while the wind instruments are resting between selections.

## The Roll-off

In some bands the roll-off is used as a signal for the band to start playing. At a signal from the bandmaster, the drummers play the roll-off at the end of the march-taps figure:



## Miscellaneous March Drum Beats



4

Exercise 4 is written in bass clef with a 2/4 time signature. It consists of three staves. The first staff has two measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest. The second staff has four measures of eighth-note patterns: G2-F2-E2-D2, G2-F2-E2-D2, G2-F2-E2-D2, and G2-F2-E2-D2. The third staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The piece ends with a double bar line and repeat dots.

5

Exercise 5 is written in bass clef with a 6/8 time signature. It consists of three staves. The first staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The second staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The third staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The piece ends with a double bar line and repeat dots.

6

Exercise 6 is written in bass clef with a 6/8 time signature. It consists of three staves. The first staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The second staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The third staff has four measures: the first measure contains a half note G2 and a half note F2 beamed together, followed by a quarter rest; the second measure contains a half note E2 and a half note D2 beamed together, followed by a quarter rest; the third measure contains a half note C2 and a half note B1 beamed together, followed by a quarter rest; the fourth measure contains a half note A1 and a half note G1 beamed together, followed by a quarter rest. The piece ends with a double bar line and repeat dots.



7

Exercise 7, bass clef, 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music features eighth and sixteenth notes, often beamed together, with some rests. The piece ends with a double bar line and repeat dots.

8

Exercise 8, bass clef, 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music features eighth and sixteenth notes, often beamed together, with some rests. The piece ends with a double bar line and repeat dots.

9

Exercise 9, bass clef, 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music features eighth and sixteenth notes, often beamed together, with some rests. The piece ends with a double bar line and repeat dots.

10

Exercise 10, bass clef, 6/8 time. The first staff has a treble clef and a key signature of one sharp (F#). The second and third staves have bass clefs. The music features eighth and sixteenth notes, often beamed together, with some rests. The piece ends with a double bar line and repeat dots.



## THE FIFE.

Fifes are made of wood or metal, but the former are more frequently used. When using a wood fife, care must be taken that the wood does not dry up, and the instrument must be protected from sudden climatic changes.

To prevent drying, cotton seed oil should be applied to the wood occasionally, and at times it is advisable to permit the instrument to soak for a short time immersed in the oil. Upon cold winter days, the breath of the player warms the instrument and between pieces the player should not allow the instrument to be exposed. Protect it from the cold by carrying it up the sleeve or in an inner pocket and by occasionally blowing into it. If such precautions against drying and cooling are not taken, the instrument is likely to crack and become useless.

The fife is played by blowing into the mouth hole in a manner not unlike that of producing a tone by blowing into a bottle. The instrument is placed against the lower lip with the mouth hole directly beneath the mouth. It is supported horizontally, pointing to the right, by the thumbs while the first three fingers of the left hand cover the three finger holes nearest the mouth hole and the first three fingers of the right hand cover the remaining three holes. The little finger of the right hand steadies the instrument by resting in a natural position beyond the sixth finger hole.

There are but two practical scales upon the fife,

namely D and G. All other scales may be played, but are more or less false in intonation, and the fingering which is used is necessarily "false."

The instrument is most commonly named in two keys, B $\flat$  and C. But these are misnomers. The "B-flat fife" is in reality built in A-flat (low pitch) while the "C fife" is in reality built in B-flat. B $\flat$  trumpet parts may therefore be used for "C fifes" in unison with trumpets without transposing. To effect a unison with B $\flat$  trumpets upon the common "B-flat fife" requires a transposition of trumpet parts up one tone (major second). In military activities, the "B-flat fife" is used more than the "C fife," while the latter is used extensively in the fife and drum corps of the Boy Scouts. The Carl Fischer Regulation six-key Fife is built in B-flat and is correctly named. These fifes are more expensive than the common models, and are used at West Point and elsewhere where special attention is given to correct intonation.

In the following two charts, the fingering of the common fife is shown together with the actual pitch of the tones upon the common "C Fife" which is also the actual pitch of the Regulation B-flat six-key Fife. The first chart shows the major scale of D, while the second chart shows the accidentals of this scale produced by "false fingering." An open circle indicates an uncovered finger hole, whereas a filled-in circle indicates a covered finger hole. Notice in the second chart that the sixth hole is half covered by the finger for

low d-sharp. Some fifes are equipped with a "d-sharp key" which is manipulated with the little finger of the right hand. With this key, much of the false fingering such as is shown in the second chart is eliminated.

In studying the fingering of the fife, all scales should be practiced. Frequent reference to *Tonal Notation* including the *circles of keys* (pp. 10 and 12) may be necessary as well as constant reference to the following two charts.

# Chart of the Fingering of the Major Scale

As Written	Left Hand			Right Hand			Actual Pitch of the D Scale upon the "C Fife"
	1st Finger	2nd Finger	3rd Finger	1st Finger	2nd Finger	3rd Finger	
F#	●	○	●	●	○	●	
E	●	●	○	○	●	●	
D	○	●	●	○	○	●	
C#	○	○	○	○	○	○	
B	●	○	○	○	○	○	
A	●	●	○	○	○	○	
G	●	●	●	○	○	○	
F#	●	●	●	●	○	○	
E	●	●	●	●	●	○	
D	○	●	●	●	●	●	
C#	○	○	○	○	○	○	
B	●	○	○	○	○	○	
A	●	●	○	○	○	○	
G	●	●	●	○	○	○	
F#	●	●	●	●	○	○	
E	●	●	●	●	●	○	
D	●	●	●	●	●	●	





# Chart of the False Fingering of Accidentals

As Written	Left Hand			Right Hand			Actual Pitch of the D Scale upon the "C Fife"
	1st Finger	2nd Finger	3rd Finger	1st Finger	2nd Finger	3rd Finger	
F or E#	●	●	○	●	○	○	
D# or Eb	○	●	●	○	●	●	
C or B#	○	●	○	●	●	●	
A# or Bb	●	○	●	○	○	○	
G# or Ab	○	○	●	○	○	○	
F or E#	●	●	●	●	○	●	
D# or Eb	●	●	○	○	●	●	
C or B#	○	●	○	●	●	○	
A# or Bb	●	●	●	○	○	○	
G# or Ab	●	●	○	●	○	○	
F or E#	●	●	●	●	○	●	
D# or Eb	●	●	●	●	●	○	



## FIFE AND DRUM

The fife and drum corps has always been popular in this country in military activities, and in the present military preparations, fife and drum corps are in evidence. Some agitation has been started advocating dispensing with this organization, but the obvious impracticability of organizing a sufficient number of military bands for our service argues against such agitation. The Scotch pipes and drum corps have given valuable service in the European war, and the American fife and drum corps may be used to a similar end. It is therefore probable that fife and drum corps will continue in popularity during the present military activities.



## The Three Camps

## First Camp

Fife

Drum

5 5 9 5 5 9

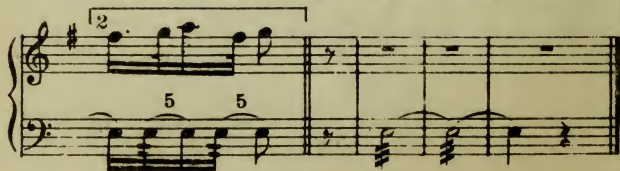
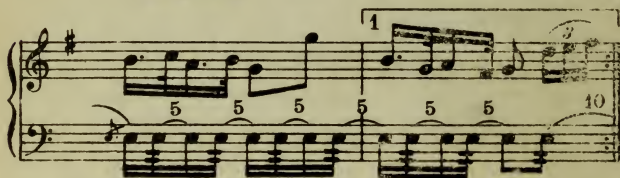
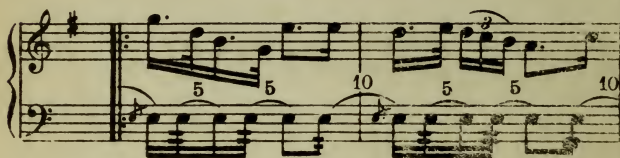
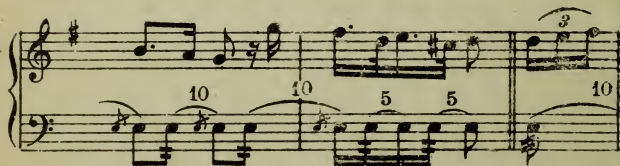
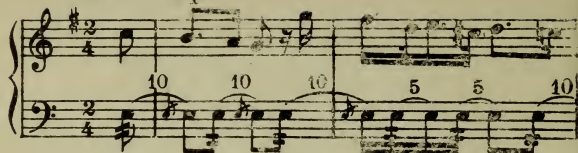
5 5 5 5 5 5 9 5 5

## Second Camp

10 5 5 10 5 5 10

5 5 5 5 5 5 10

## Third Camp

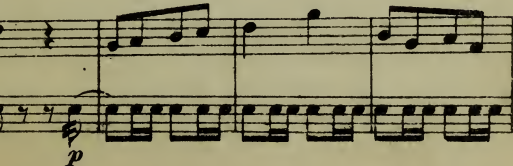
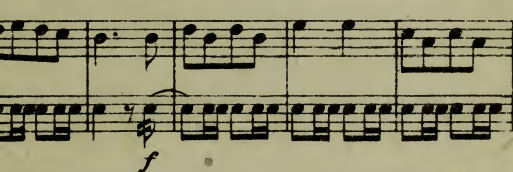
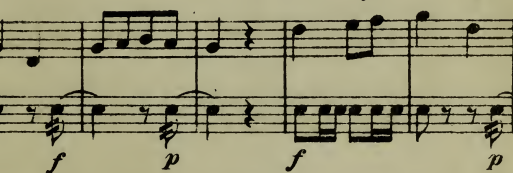
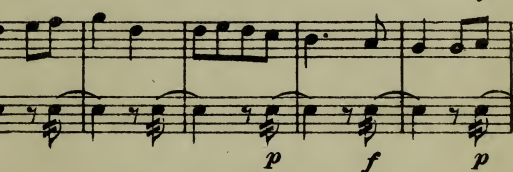
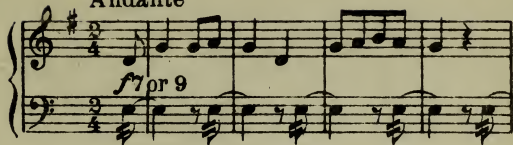


## The Slow Scotch

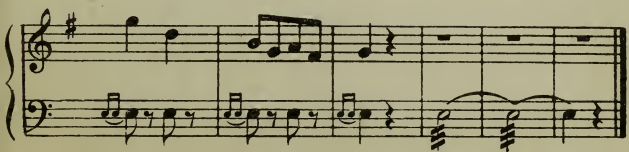
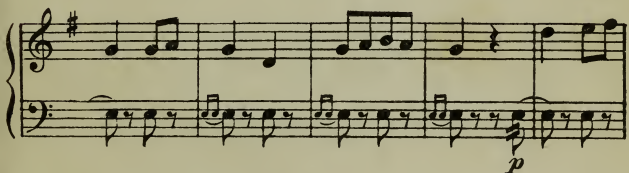
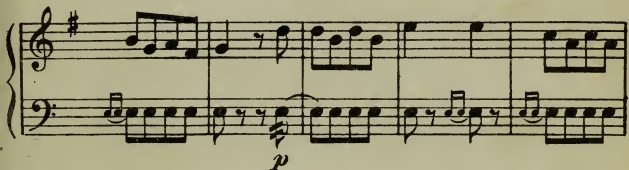
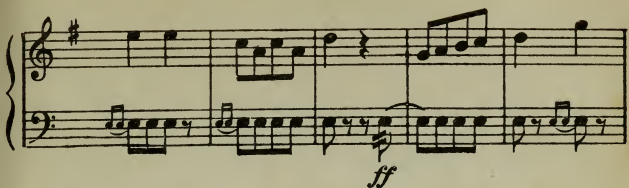
Andante

Fife

Drum



This page contains five systems of musical notation for piano. Each system consists of a grand staff with a treble clef and a bass clef. The key signature is one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings (f, p). The first system has dynamics *f*, *p*, and *f*. The second system has a *p* dynamic. The third system has a *f* dynamic. The fourth system has a *p* dynamic. The fifth system has *f* and *p* dynamics.



## The Dutch

Fife

Drum

The musical score is arranged in five systems, each with a Fife part on a single treble staff and a Drum part on a grand staff (treble and bass staves). The key signature is one sharp (F#), and the time signature is 3/8. The first system includes a '7' time signature change in the drum part. The second system ends with a repeat sign. The third system continues the melody. The fourth system ends with a 4/4 time signature change. The fifth system features a final melodic flourish for the fife and a rhythmic pattern for the drum, indicated by a series of '>' symbols at the bottom.



# The Quick Scotch

Fife

Drum

The first system of musical notation for 'The Quick Scotch'. It features a Fife part on a treble clef staff and a Drum part on a bass clef staff. The key signature is one sharp (F#) and the time signature is 2/4. The Fife part begins with a repeat sign followed by a series of eighth and sixteenth notes. The Drum part starts with a 7-measure rest, followed by a rhythmic pattern of eighth and sixteenth notes.

The second system of musical notation. The Fife part continues with eighth and sixteenth notes, ending with a repeat sign. The Drum part continues with its rhythmic pattern, also ending with a repeat sign.

The third system of musical notation. The Fife part continues with eighth and sixteenth notes. The Drum part continues with its rhythmic pattern.

The fourth system of musical notation. The Fife part continues with eighth and sixteenth notes, ending with a repeat sign. The Drum part continues with its rhythmic pattern, also ending with a repeat sign.

In Camp Duty, The Quick Scotch is followed by the End of Reveille which consists of the first four and last four measures of The Three Camps.

## The Troop

## "The Three Cheers"

Fife

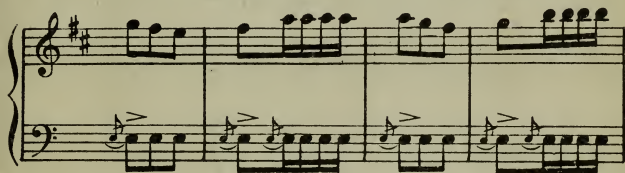
Drum

This musical score is for a piece titled "The Three Cheers" from "The Troop". It is written for Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It features a series of eighth notes with trills (tr) and a final measure with a quarter note and a quarter rest. The Drum part is in bass clef with a common time signature (C). It features a series of eighth notes with accents (>) and a final measure with a quarter note and a quarter rest. The piece concludes with a double bar line and a 3/8 time signature.

This musical score is the first system of "The Three Cheers". It is written for Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a series of eighth notes and a final measure with a quarter note and a quarter rest. The Drum part is in bass clef with a 3/8 time signature. It features a series of eighth notes with a 7th fret marking (7) and a final measure with a quarter note and a quarter rest. The piece concludes with a double bar line and a 3/8 time signature.

This musical score is the second system of "The Three Cheers". It is written for Fife and Drum. The Fife part is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It features a series of eighth notes and a final measure with a quarter note and a quarter rest. The Drum part is in bass clef with a 3/8 time signature. It features a series of eighth notes and a final measure with a quarter note and a quarter rest. The piece concludes with a double bar line and a 3/8 time signature.





## The Retreat

Fife

Drum

*f*

*Fine*

3/4

3/4

3/4

3/4

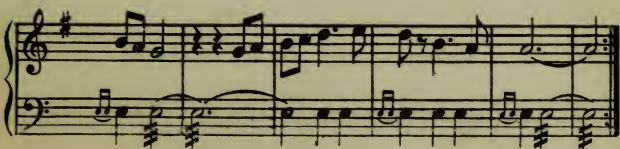
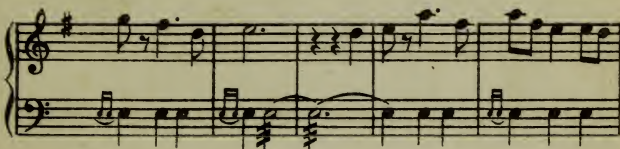
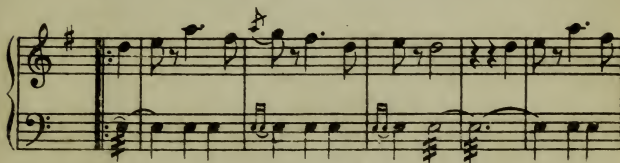
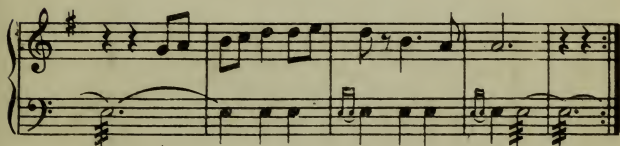
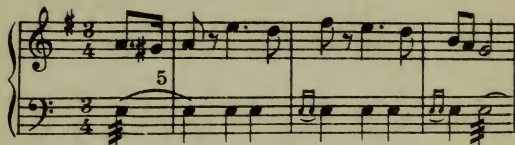
3/4

*D.C. al Fine*

## Erin's Green Shore

Fife

Drum

*End with "The Three Cheers"*

# The Doublings (*Tattoo*)

Commence with "The Three Cheers"

Fife

Drum

The musical notation for 'The Three Cheers' consists of two staves. The top staff is for the Fife, written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is for the Drum, written in bass clef with a key signature of one sharp (F#) and a common time signature (C). The drum part includes a '5' above the first measure, indicating a five-measure rest or a specific rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

This block shows the continuation of the musical notation for 'The Three Cheers'. It features two staves, Fife (treble clef, F# key signature, common time) and Drum (bass clef, F# key signature, common time). The notation continues with various note values, rests, and dynamic markings, ending with a double bar line.

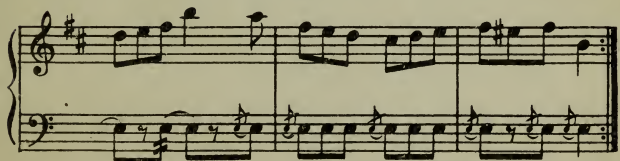
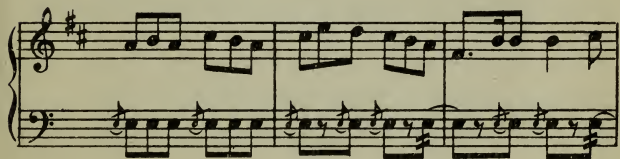
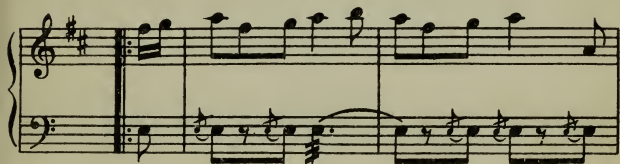
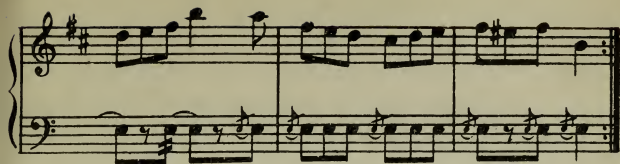
## New Tatterjack (Quickstep)

Fife

Drum

The musical notation for 'New Tatterjack' consists of two staves. The top staff is for the Fife, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is for the Drum, written in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. The drum part includes a '5' and a star symbol above the first measure, indicating a five-measure rest or a specific rhythmic pattern. The notation includes various note values, rests, and dynamic markings.

This block shows the continuation of the musical notation for 'New Tatterjack'. It features two staves, Fife (treble clef, F# key signature, 6/8 time) and Drum (bass clef, F# key signature, 6/8 time). The notation continues with various note values, rests, and dynamic markings, ending with a double bar line.



*End with "The Doublings"*

★ This roll is commonly played as a seven-stroke; The five-stroke is however more musicianly and should therefore be chosen

## Slow March

Fife

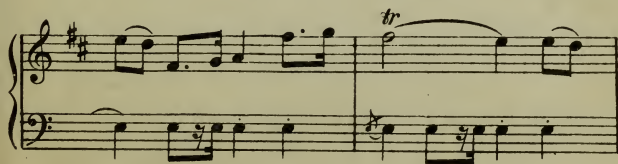
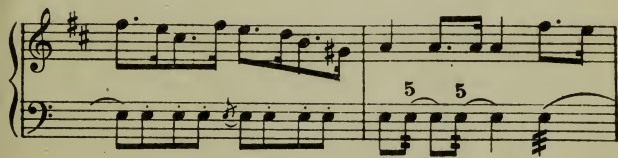
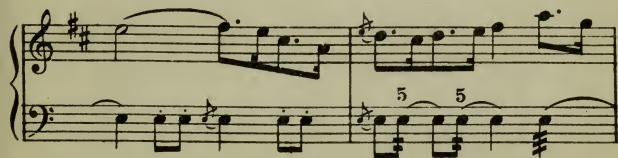
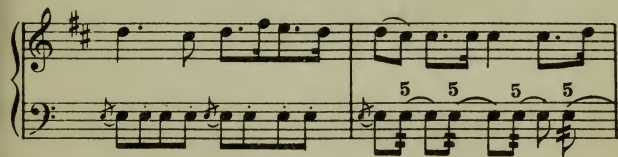
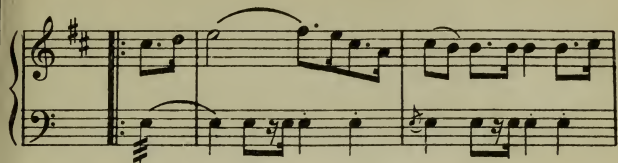
Drum

11

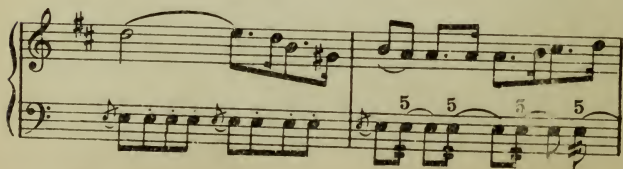
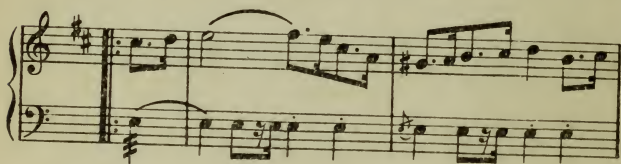
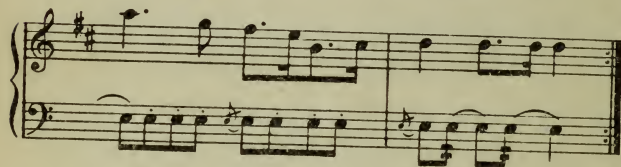
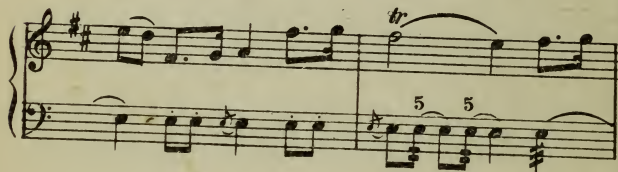
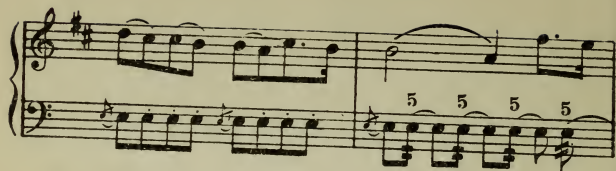
5 5 5 5

5 5

5 5





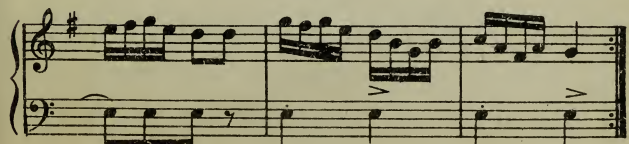
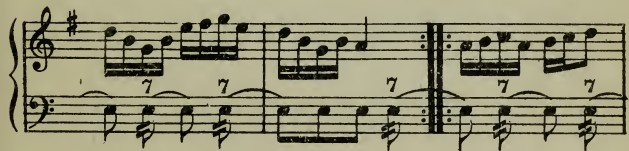
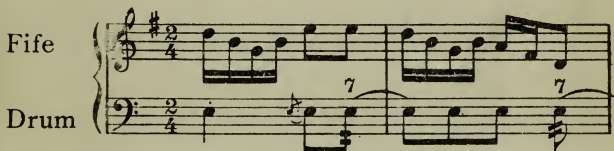




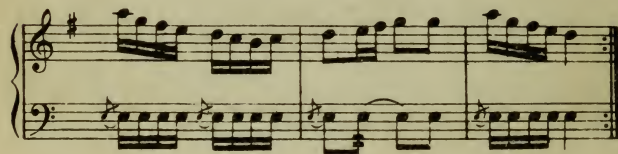
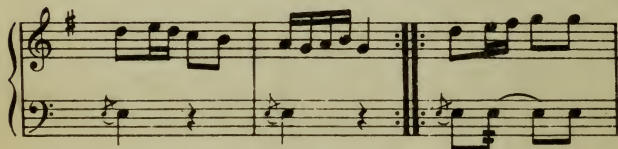
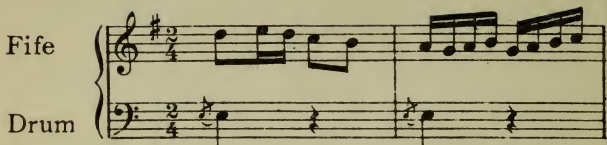


*End with "The Doublings"*

### Drill Call



## Surgeon's Call



Many march tunes for fifes are accompanied with the Long or Short Two-Four or the Long or Short Six-Eight (see page     ). Among these may be mentioned *Yankee Doodle* (2/4), *The Girl I Left Behind Me* (2/4), *The Campbells are Coming* (6/8), etc.

For additional quicksteps, calls, etc. for fife and drum, see Carl Fischer's *Celebrated Tutor for Side Drum, Xylophone, Tympanies and Castanets*

## BUGLES AND DRUMS

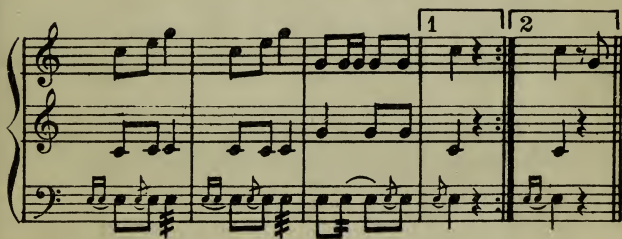
## French Quick Steps

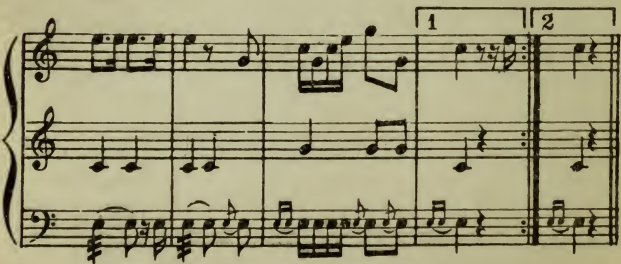
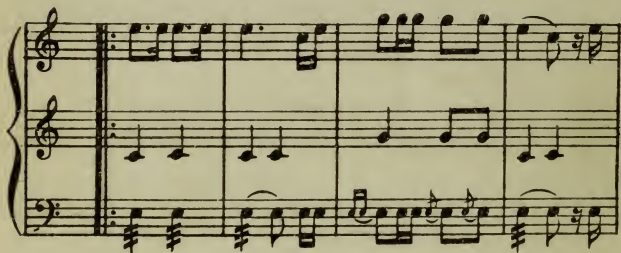
## No 1

1st Bugle

2nd Bugle

Snare Drums



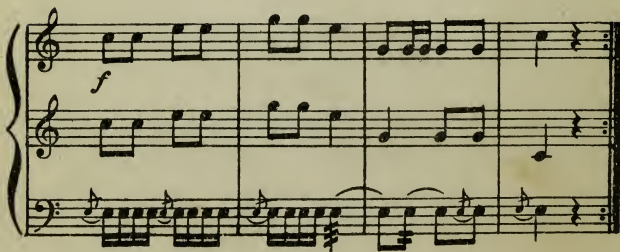
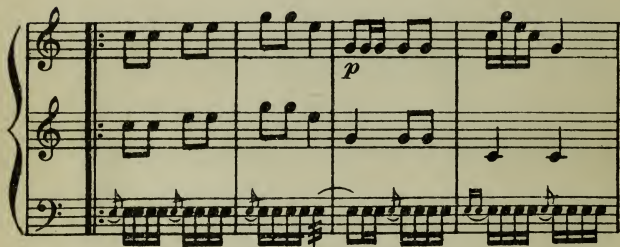
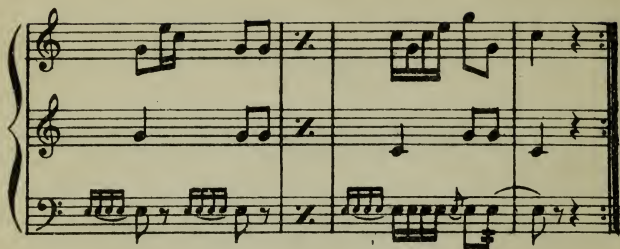


## No 2

1<sup>st</sup> Bugle2<sup>nd</sup> Bugle

Snare Drums

This musical score is for a piece titled "No 2". It is arranged for three parts: 1st Bugle, 2nd Bugle, and Snare Drums. The music is written in 2/4 time. The first system consists of three staves. The 1st Bugle part is in the treble clef, the 2nd Bugle part is in the treble clef, and the Snare Drums part is in the bass clef. The second system also consists of three staves, continuing the melody for the 1st and 2nd Bugles and the drum pattern for the Snare Drums. The third system consists of three staves, concluding the piece with a final cadence. The notation includes various musical symbols such as notes, rests, and bar lines, indicating the rhythm and pitch of the music.



## No 3

1st Bugle

2nd Bugle

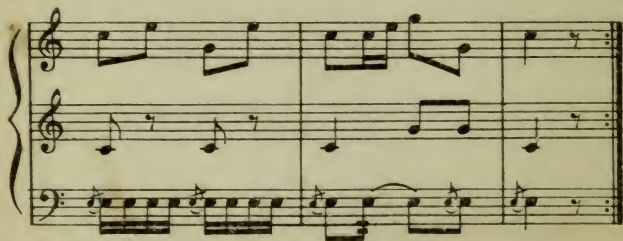
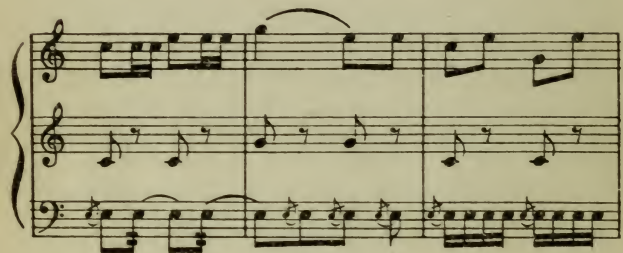
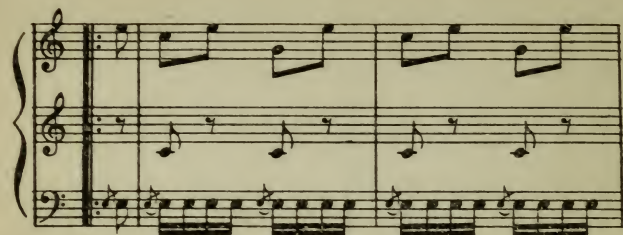
Snare Drums

The first system of the musical score is in 2/4 time. The 1st Bugle part (treble clef) plays a continuous eighth-note melody. The 2nd Bugle part (treble clef) plays a melody with eighth and quarter notes. The Snare Drums part (bass clef) provides a rhythmic accompaniment with eighth and quarter notes, including a key signature change to one sharp (F#) in the second measure.

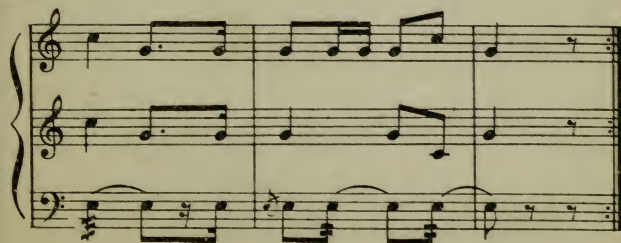
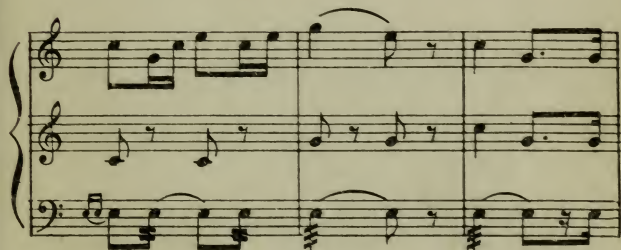
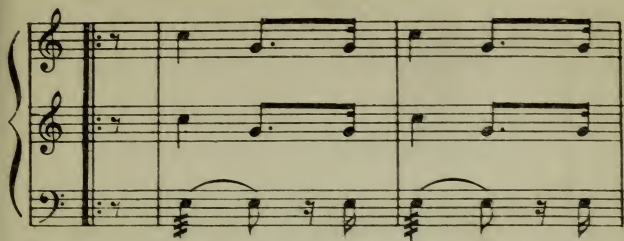
The second system continues the musical piece. The 1st Bugle part features a more complex melody with sixteenth notes. The 2nd Bugle part continues with a similar rhythmic pattern. The Snare Drums part maintains the accompaniment, with a key signature change to one sharp (F#) in the second measure.

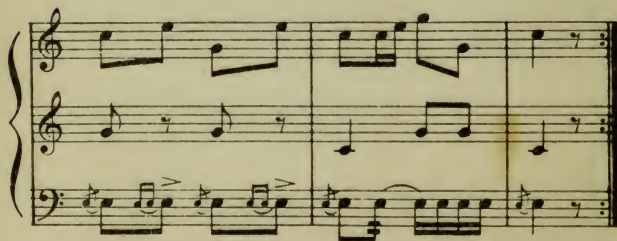
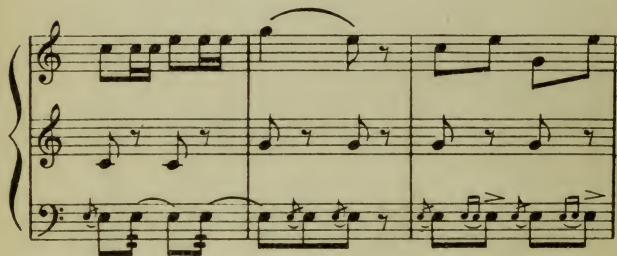
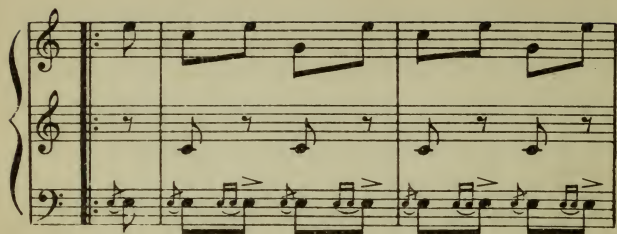
The third system concludes the musical piece. The 1st Bugle part ends with a final note. The 2nd Bugle part continues with a similar rhythmic pattern. The Snare Drums part maintains the accompaniment, with a key signature change to one sharp (F#) in the second measure. The system ends with a double bar line.











## Nº 4

1<sup>st</sup> Bugle

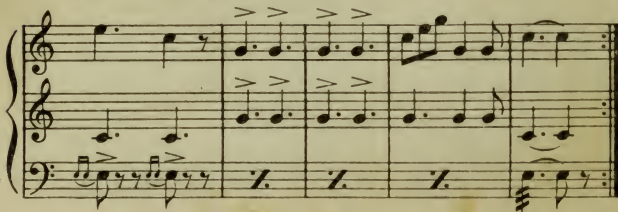
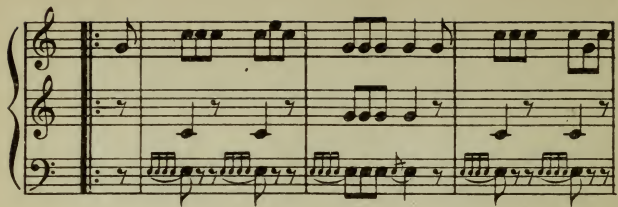
2<sup>nd</sup> Bugle

Snare Drums

6/8

6/8

6/8

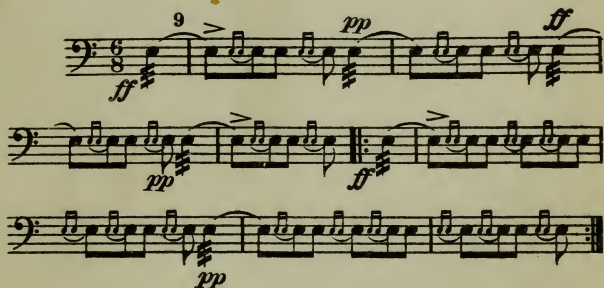


# DIFFICULT BEATS

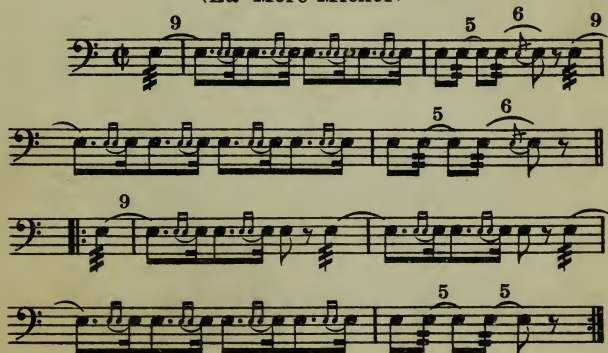
from the

## FRENCH FIELD DUTY

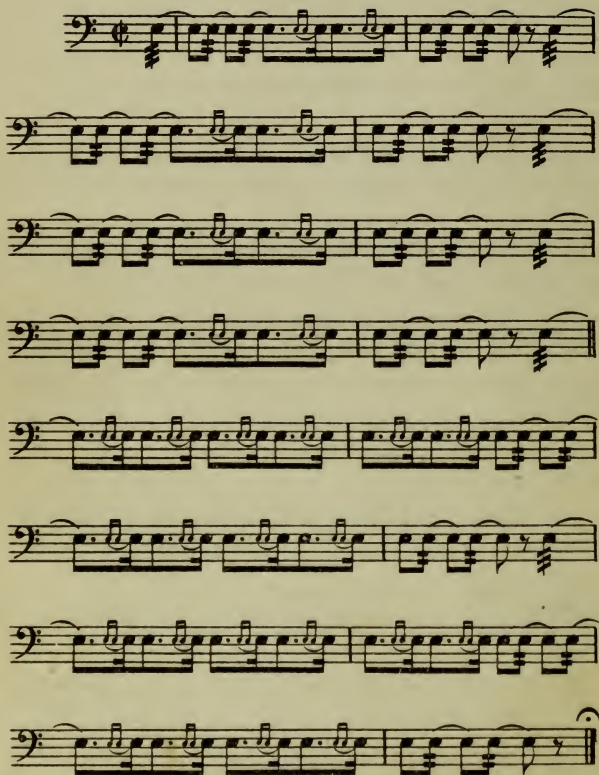
### The Reveille (La Diane)



### Day Break Call (La Mere Michel)



## Trooping The Colors



## MILITARY BAND DRUMMING

This branch of the service requires considerable more knowledge of music than is required in drum corps or in fife and drum corps. Band drummers are obliged to read music "at sight". The programs in military band concerts include, not only marches, but music of a more complex nature such as overtures and selections. The drummer who desires to become proficient in this branch of the service should obtain the Carl Fischer Modern Method for the Instruments of Percussion. This method is published in three parts and is an exhaustive treatise of drums, accessories, bells, xylophone, marimba and tympani.

The drum part in military band music customarily includes bass drum and cymbals played together. In such a part the snare drum is designated in the third or fourth space of the staff with the stems of the notes pointing upward; the bass drum and cymbals are designated below the snare drum in the first or second space of the staff with the stems of the notes pointing downward.

The following quotations of drum parts to military band marches show the manner in which the snare drum and bass drum and cymbals are notated.



With Trumpet and Drum  
March

A. F. Weldon

The musical score is written for a single melodic line in bass clef, likely representing the trumpet part, with a drum accompaniment indicated by the 'z' symbols. The key signature has one sharp (F#), and the time signature is 6/8. The score consists of ten staves of music, each beginning with a double bar line and a repeat sign. The dynamics are marked as follows: *f* (forte) on the first staff, *mf* (mezzo-forte) on the second, *fz* (forzando) and *mf* on the third, *fz* and *mf* on the fourth, *f* on the fifth, *mf* on the sixth, *f* on the seventh, and *f* on the eighth. The score includes various musical notations such as eighth notes, quarter notes, and half notes, as well as articulation marks like accents and slurs. The final two staves feature first and second endings, marked with '1' and '2' respectively.



## Solo

TRIO

Musical score for a Trio section, featuring a Solo part and a B.Dr. (Bass Drum) part. The score is written in bass clef with a 6/8 time signature. It consists of ten staves of music. The Solo part is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and repeat signs. The B.Dr. part is marked with a forte (*f*) dynamic and includes various musical notations such as slurs, accents, and repeat signs. The score concludes with a D.S.al (Da Capo) instruction.

D.S.al

## The High School Cadets

## March

Sousa

*f*

*mf*

*p*

*f*

Cym. Drum

TRIO

*mf*

9

1 2

*f*

American Trumpeter  
March

M.L. Lake

Cym. Cym.

*ff* *f*

1 2

*ff* *mf*

*ff*

1 2

Cym.

## Solo

TRIO

The musical score is written for a Trio section, featuring a Solo part in bass clef, 2/4 time, marked *ff*. The score consists of eight staves of music. The first staff begins with a key signature of one sharp (F#) and a 2/4 time signature. The music is characterized by a strong rhythmic pattern of eighth and sixteenth notes, often beamed together. The first staff includes a *ff* marking. The second staff also includes a *ff* marking. The third staff continues the rhythmic pattern. The fourth staff includes a key signature change to two sharps (F# and C#). The fifth staff continues the rhythmic pattern. The sixth staff continues the rhythmic pattern. The seventh staff continues the rhythmic pattern. The eighth staff concludes the section with a double bar line and a repeat sign, followed by two first endings (1 and 2) leading to a final cadence.

Lights Out  
March

E. E. McCoy

*f* Cymb. B.Dr. together *mf*

*ff* *ff* *p*



TRIO

6/8

*p* *ff*

*Fine*

*ff* *ff* without

Cymb. together without Cymb. together

Cymb.

*Solo*

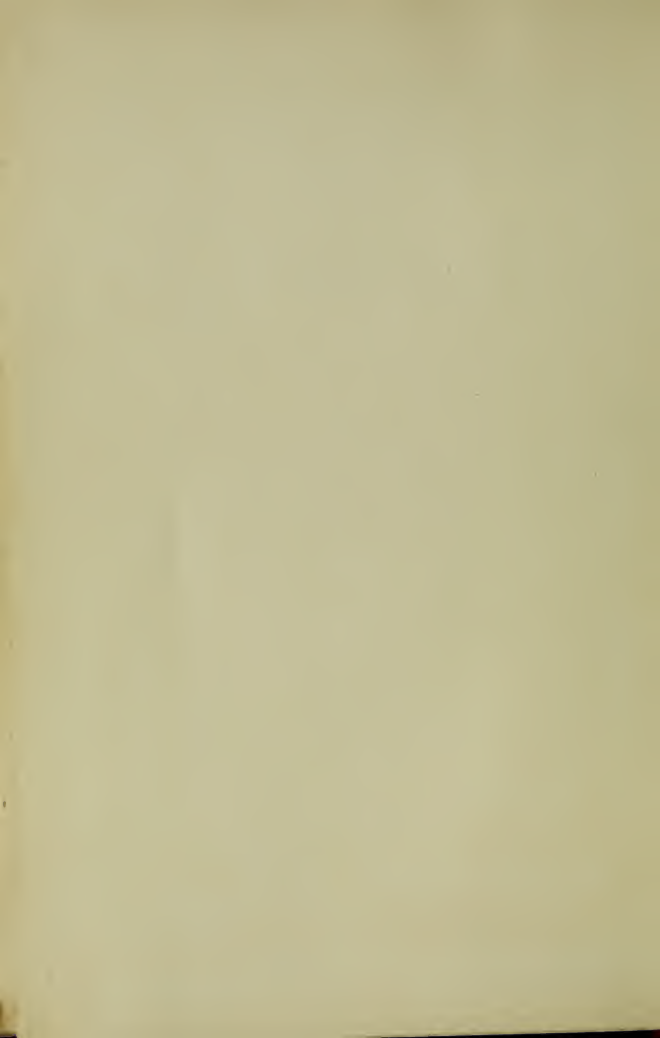
TRIO

D.S.al Fine

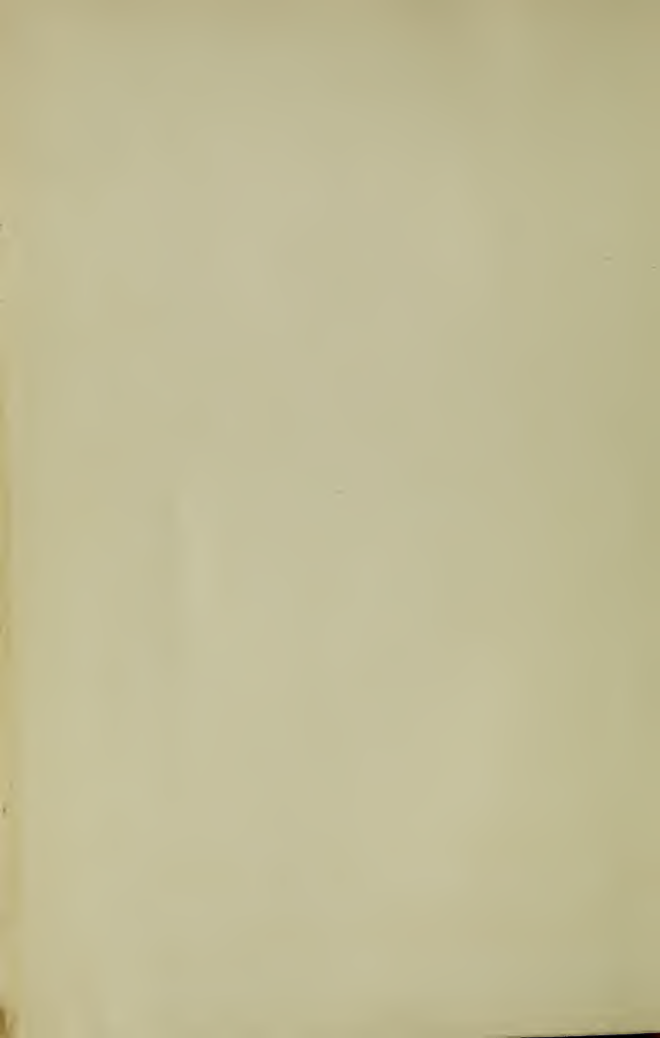


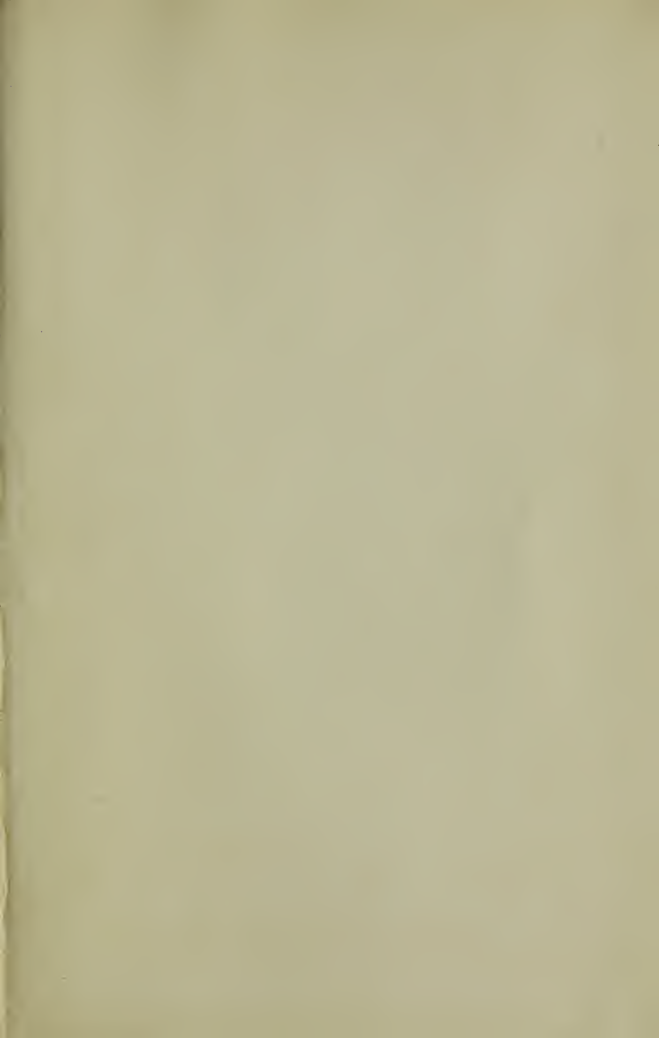
In a book of this size, band and orchestra drumming including the handling of traps, the technic of the bells, xylophone, and tympani cannot, of course, be adequately treated. The ambitious drummer, therefore, who wishes to fit himself for the activities of the professional civilian musician should study beyond the scope of this little book.

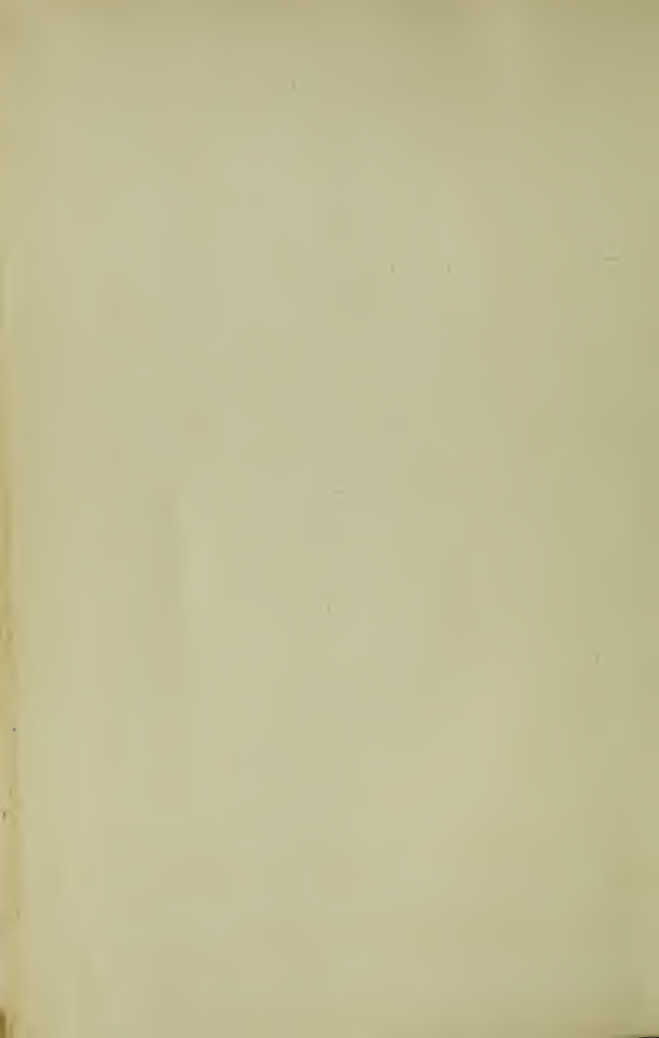




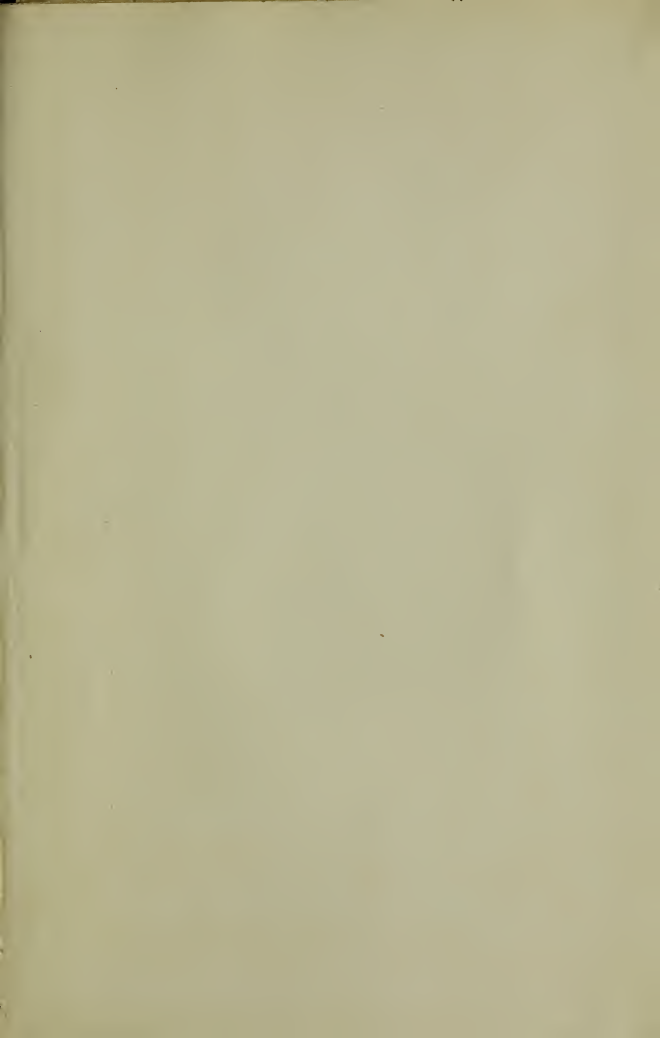






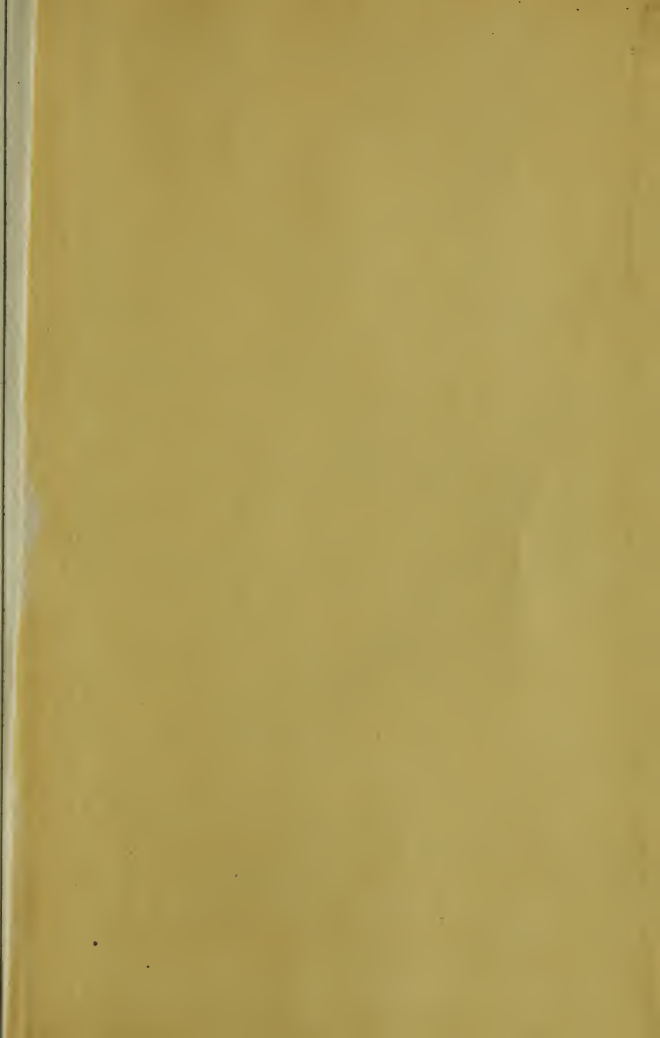






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